

Elementary English

SCHOOLS DEPT.

OCTOBER 1950

REACTIONS TO TELEVISION



BOOK FAIR



READING READINESS



CHILDREN LIKE TO WRITE



COUNCIL MEETING 1950

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

Elementary ENGLISH

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ELEMENTARY ENGLISH

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No. 6

Children's, Parents' and Teachers' Reactions to Television*

PAUL WITTY¹

Various opinions on the effects of viewing television programs may be obtained readily from parents, teachers, and others. For example, one parent reports that her children are aggressive and irritable as a result of over-stimulating experiences which lead to sleepless nights and fatigued eyes. A Bergenfield, New Jersey, elementary school teacher is reported to be leaving the teaching profession since she finds that she cannot compete with the fascinating antics of the favored comedians; nor are school subjects a match for the adventures and excitement of the cowboy programs. On the other hand, some parents cite improved family relationships and companionships as a result of TV.

In an effort to secure data regarding the influence of TV on children, opinions were obtained from large numbers of children, their parents, and their teachers. Questionnaires were filled out by 2100 pupils in the elementary schools of Evanston, Illinois. Interviews and oral questions were used to obtain data from kindergarten and first grade children. The frequencies of these pupils in different grades are shown in Table I. Table II shows the per cent of pupils in each

grade who report TV sets in their homes.

Table II shows that forty-three per cent of the pupils have TV sets in their homes. The pupils as a whole average about two and one half hours daily in

TABLE I

Total Number of Questionnaires

Kindergarten	137
First Grade	253
Second Grade	170
Third Grade	245
Fourth Grade	256
Fifth Grade	247
Sixth Grade	253
Seventh Grade	289
Eighth Grade	285

Total 2135

TABLE II

Per Cent of Children Having TV Sets in the Home

	<i>Per Cent</i>
Kindergarten	47
First Grade	41
Second Grade	51

*The writer wishes to acknowledge the cooperation of Superintendent O. M. Chute, Mrs. Mary Shaw, Mrs. Eleanor Murphy, and Miss Phyllis Bland.

¹Professor of Education, Northwestern University.

Third Grade	45
Fourth Grade	39
Fifth Grade	39
Sixth Grade	43
Seventh Grade	39
Eighth Grade	41

Average 42.8

viewing television. In the homes where TV

sets are owned, the average time is three hours daily as compared with a little over an hour and one half in homes where there are no TV sets. Table III presents averages for time spent in televiewing. Table IV reveals the average time spent in listening to the radio. Pupils spend less time listening to the radio than in viewing television.

TABLE III

Average Time Spent Televiewing by Children

	Hours Daily			
	Owners and Non-Owners		Owners	Non-Owners
Kindergarten	2.69	.....	.....	.....
First Grade	2.01	.....	2.85	1.17
Second Grade	3.00	.....	3.01	2.03
Third Grade	2.43	.....	3.42	1.44
Fourth Grade	2.50	.....	3.32	1.68
Fifth Grade	2.09	.....	3.15	1.03
Sixth Grade	2.80	.....	3.71	1.90
Seventh Grade	2.43	.....	2.91	1.95
Eighth Grade	2.53	.....	2.71	2.35
Daily Averages	2.50	.....	3.13	1.69

TABLE IV

*Average Time Spent Daily Listening
to the Radio*

	Hours
Kindergarten	1
First Grade	1.22
Second Grade	1.86
Third Grade	1.86
Fourth Grade	1.96
Fifth Grade	1.93
Sixth Grade	2.02
Seventh Grade	2.12
Eighth Grade	1.90
Average	1.76

About three-fourths of the pupils prefer TV to the radio. Table V shows that the

per cent is higher for primary children than for eighth grade pupils (90 per cent in the first grade and 50 per cent in the eighth grade). About 35 per cent of the pupils report that they attend movies less than they did before TV programs were available. As a result of a consuming interest in television, pupils go to movies less than formerly. Table VI shows that about 35 per cent report that they attend movies less than before the advent of TV.

TABLE V

*Per Cent of Children Preferring TV to
Radio*

	Per Cent
Kindergarten	82

First Grade	90
Second Grade	98
Third Grade	84
Fourth Grade	66
Fifth Grade	73
Sixth Grade	73
Seventh Grade	62
Eighth Grade	51
Average	75

TABLE VI

Per Cent of Pupils Reporting Decrease in Movie Attendance Since Television

	<i>Per Cent</i>
Kindergarten	25
First Grade	50
Second Grade	26
Third Grade	44
Fourth Grade	43
Fifth Grade	36
Sixth Grade	33
Seventh Grade	30
Eighth Grade	26
Average	35

As shown in Table VII, 67 per cent of the pupils state that TV programs do not help them with their school work. Some of these pupils indicate that TV interferes with homework.

On the other hand, 31 per cent of the pupils believe that TV helps them with school work. They indicate that it offers information relevant to assignments. They state that TV is helpful, too, because it fosters greater interest in school projects. For example, one pupil states: "You see puppet shows on TV; this helps us with puppet shows at school." Another writes: "TV helps me increase my reading. I learn much about different subjects when they are discussed on TV."

TABLE VII

The Effect of TV on School Work

	<i>Helps</i>	<i>Does</i>
	<i>Per Cent</i>	<i>Not Help</i>
		<i>Per Cent</i>
Third Grade	26	74
Fourth Grade	23	74
Fifth Grade	34	64
Sixth Grade	44	53
Seventh Grade	32	65
Eighth Grade	25	72
Average	31	67

Frequent responses reveal that TV often motivates children to do their homework in order to watch favorite programs. "Have to finish my homework first." "I hurry to do my homework so I can see my favorite programs." "Makes me want to do my homework so I can watch TV."

Responses of Teachers

As shown in Table VIII, forty-eight per cent of the teachers express dissatisfaction with TV. Twenty-seven per cent recognize some serious limitations in TV at present but acknowledge its promise and potentiality as an educational medium.

TABLE VIII

Teachers' Opinions Concerning Television

	<i>Per Cent</i>
Disapprove	48
Needs Improvement	27
No opinion	25

Among the limitations frequently mentioned are the low standard of the educational offering and the poor quality of the entertainment. Another frequently mentioned characteristic is the inferior quality of the informative programs available on TV. Nor are these teachers satisfied with the children's choices. One teacher states that children's choices to-

day "are not programs that might afford information or be of educational value—instead children select the action-packed, gory, thrill-laden presentations." The teachers point out that the over-stimulation of such programs tends to be undesirable for the nervous child and generally disruptive to normal, wholesome growth. One discouraged teacher comments: "The programs most appreciated seem to be those of sub-standard quality. As a result, children today are not amused or entertained by anything offered in a classroom unless it parallels this low standard." Another teacher states: "After the stimulation attending the witnessing of cowboy programs and gun play children seem more restless and noisy than formerly." "Competing with Hopalong Cassidy, Milton Berle, or the Lone Ranger for the interest of pupils is a formidable problem," writes another teacher.

Parents' Responses

Over 1700 replies were received from parents of children distributed by grades as shown in Table IX.

TABLE IX

Number of Questionnaires

Primary grades	754
Intermediate grades	532
Upper grades	450
	1736

The owners of TV sets average about 3.5 hours daily in televiewing, while non-owners average about 3 hours weekly.

Fifty-five per cent of TV owners approve children's programs, while 25 per cent approve certain programs only. Thirteen per cent of these parents do not approve of TV programs offered for children. And another 7 per cent are undecided

or have no opinion to offer on the influence of TV. (See Table X)

On the other hand, only 16 per cent of the non-owners approve children's programs. Six per cent disapprove and 78 per cent are undecided or have no opinion.

The main reasons for approval are the same for parents of children in the primary, intermediate, and the upper grades: *first*, programs provide entertainment; and *second*, some programs are educational or constructive.

TABLE X

Per Cent of TV Owners Approving and Disapproving Children's Programs

	<i>Per Cent</i>
Approve	55
Disapprove	13
Approve some	25
Approve a few	1
Undecided	1
No opinion	5

Many parents, particularly among those having younger children, are grateful to television for keeping their children at home. Parents of older children express a similar view with a reverse emphasis—TV keeps the children off the streets, especially at night. One mother gives this testimonial to television: "My two 16 year-olds like to stay home now. I am so glad, as I would not know where they were otherwise. They have been backward in school. But television has helped them a lot."

Some mothers, especially in the lower grade groups, feel that the programs relax the child at the difficult period just before dinner. Others approve because "some programs are clean, wholesome, and on the child's level."

Several parents feel that the programs stimulate thought and imagination in the child or widen his interests. Following are some comments of parents: "TV has increased our happiness at home." "It has drawn us together as a family." "It has given children a happier home where they can laugh."

The reasons for disapproval fall into three main categories which overlap to a large extent: *first*, some of the programs are too violent, too sensational, or too stimulating; *second*, there are too many Westerns; and *third*, TV interferes with wholesome physical development. Some programs cause too much imitative "rough play," especially with guns. Another category of complaint includes such comments as: "TV is just a waste of time;" "It is too childish or silly;" or "It is not educational or constructive." Some mothers object, not to the programs themselves, but to the fact that television is a passive form of entertainment. One mother writes: "It converts our children into a race of spectators." Another says: "Life should be lived, not watched." Others comment on the undesirable effect of TV on the eyes of young children.

About 80 per cent of the owners of TV sets do not think that their children spend too much time watching television. To the question: "Does your child spend too much time watching television?" the following results were obtained. In the primary group, 77 per cent answer "No;" 7 per cent "Sometimes;" and 16 per cent "Yes." In the intermediate group the answers were "No," 80 per cent; "Sometimes," 6 per cent; and "Yes," 14 per cent. And in the upper group, 81 per cent answered

"No;" 6 per cent "Sometimes;" and 13 per cent "Yes."

Thirty-three per cent of the parents who own TV sets report that TV creates problems in the home. Eleven per cent state that these problems are diminishing as supervision, guidance, and direction are given to their children. Seven per cent indicate that the problems decrease somewhat as the novelty and initial fascination of television wear off. The main complaint among the parents is: interference at meal time and at bed time. One of the favorite programs, *Kukla, Fran and Ollie*, is shown from 6:00 to 6:30; while another, *Paddie Pelican*, which is popular with younger children, comes from 6:00 to 6:15. These two programs account for a large share of meal time problems.

Another objection arises from differences within the family over choice of programs; the remaining complaints are scattered. One father writes plaintively that he cannot get his wife and children out of the house for dinner, movies, or plays; a few parents feel that TV disrupts the family circle and interferes with conversation.

Lack of television also brings problems for parents. About 5 per cent of the non-owners report pressure from the children to buy a set. One parent writes: "Our daughter holds us in contempt for not buying a set." Fifteen per cent of the non-owners state that their children spend too much time watching the programs in the homes of friends and neighbors.

Twenty-one per cent of the parents report that television interferes with the children's studies, and that their children read less. At least one mother is

unperturbed by this situation, saying: "Of course my son doesn't do any reading because of it, but since we also enjoy it, we heartily approve of television."

A few other parents express the view that the decreased reading is offset by the fact that television has extended the children's interests, given them additional knowledge and information, and increased their experiential background.

The answers regarding problems in the home and the effect on reading and study habits are almost as much a commentary on home life as on television. One father writes unequivocally: "Any child adversely affected by television has been improperly reared from birth." Others express more temperate convictions; they state that problems engendered by television are more often the fault of the parents than of the instrument or of the children.

One mother writes: "TV has to be controlled just like radio, movies, and anything else;" and another declares: "We control it, not it us." At the other extreme are mothers who complain that their children will not stop watching TV long enough to eat, or that the children refuse to go to bed on time or to do homework. One mother who has "no difficulties at all" explains the reason simply: "We adjust our schedule to television."

Programs Approved and Disapproved

The top four on the list of programs approved by parents were the same in all age groups, although in slightly varying order: *Howdy Doody*, *Kukla Fran and Ollie*, *Super Circus*, and *Zoo Parade*, with *Hopalong Cassidy* showing a rising popularity in the two older groups and *Howdy*

Doody dropping sharply in the upper group. Over 100 programs were listed in all, with widely scattered votes.

On the disapproved list, the vote was even more scattered, with the majority naming adult programs of various types, but concentrating their disapproval on murders such as *Suspense*, and *Lights Out*, which are presented in the evening. *Lucky Pup* and *Hopalong Cassidy* were in greater disfavor than any other juvenile programs. *Hopalong Cassidy* is somewhat unique in being endorsed by some parents as well as markedly unpopular with others.

Table XI lists the thirteen programs favored by pupils, and Table XII lists the ten best liked programs cited by the parents.

TABLE XI

Children's Preferences Among TV Programs

1. Hopalong Cassidy.....	853
2. Howdy Doody	543
3. Lone Ranger.....	501
4. Milton Berle.....	487
5. Arthur Godfrey	287
6. Small Fry.....	246
7. Sports	222
Baseball (40)	
Wrestling (125)	
Boxing (14)	
Football (15)	
General (28)	
8. Kukla, Fran, and Ollie.....	216
9. Super Circus	185
10. Cactus Jim	124
11. Paddy Pelican	97
12. Aldrich Family	89
13. Lucky Pup	89

TABLE XII

Parents' Favorite TV Programs

1. Arthur Godfrey	297
-------------------------	-----

2. Milton Berle	209
3. Sports	177
General (102)	
Wrestling (38)	
Football (15)	
Boxing (15)	
Baseball (7)	
4. Fred Waring	172
5. Kukla, Fran and Ollie	135
6. Toast of the Town	117
7. Dramas and Plays	70
8. Super Circus	42
9. Hopalong Cassidy	40
10. Howdy Doody	39

An examination of the foregoing lists suggests that the favorite programs, both of parents and of children, are mainly of value for entertainment. It would be difficult indeed to find high educational values in such programs. Perhaps the character of these programs accounts for the attitudes of a considerable number of adults who look upon television with an attitude close to terror. Their anxiety is shown by comments such as: "No problem now, but I know there will be if we have TV." "Our children sometimes listen to the radio instead of studying or going to bed. I know that affairs will be worse when we have TV." "We have friends in California whose children are no longer on the honor roll since TV came into the home." "We wouldn't have a set in our house because of its bad and wholly disruptive influence."

There seems to be among this group of parents a curious mistrust of their own ability to deal with the problems created by television. It is true that the particular combination of visual and auditory entertainment offered by TV has a

stronger appeal for children than any other means of entertainment. However, the facts stated above indicate clearly that TV is a force which can be controlled and in many cases used as a motivating agent to speed the accomplishment of studies and home duties. The inescapable conclusion seems to be that television is a real problem or liability largely in homes where it is permitted by the parents to become one. But it should be pointed out too that many programs are inferior and that few are available which promote and develop worthy interests or offer educational stimulation. Parents, teachers, and commercial agencies should cooperate to develop a series of more worthwhile programs. The almost universal appeal of TV to children offers an unparalleled opportunity for influencing children in positive ways. To do this, programs must be planned and developed through cooperative efforts.

Suggestions for Teachers

From the foregoing survey, it is clear that children's strong interest in television may be a liability or an asset. The criticisms of parents and teachers are similar to criticisms levelled at the comics, the radio, and the movies. The complaints reflect a feeling that the growing interest in TV will influence reading and study habits adversely, and will cause children and young people either to read less or to choose materials of inferior quality and doubtful value.

For teachers, the following suggestions are offered:

1. Study the children in your class and try to understand their varied needs. Find out the programs they

(Continued on Page 396)

Book Fair at Daniel Webster

GLADYS JACOBSON¹

A red headed puppet, dressed in blue and white pajamas, was bowing and gesticulating to an enthralled group of first graders, saying:

"Hello - boys and girls. My name is Poppet; Margot Austin made me up and I live in that book over there—see I'm pointing to the book *Poppet* which Linda, a fourth grader, is holding over there. She will turn the pages as I talk."

When they had waved reluctant good-byes to Poppet, the children enthusiastically greeted a dungaree-clad puppet who, after introducing himself as Cowboy Small, told them of his horse, Cactus, and of life on the Bar B Ranch. In front of the puppet stage, another child was slowly turning the pages of Lois Lenski's latest "Small" book.

The first grade audience, at first shy, soon began to talk with the puppet characters, as the puppet asked them questions. Behind the six year olds sat their hosts and hostesses, who were giving this 13th Annual Book Fair to the school—a class of fourth year youngsters. These nine-year olds were intent on watching one of their number manipulate the puppet. Each was waiting his turn to use his own specially made hand puppet, for another story. All the hosts and hostesses were absorbed in the reaction of their guests to the new books. The audience reaction was important, for the nine-year olds were going to present the Book Fair not only to this group but also to the Kindergarten and

to all of the other classes right through the sixth grade, as well as to their own group's parents and other specially invited guests.

This scene was taking place in the school library, which had been re-arranged for this annual Book Fair—a festival the two fourth grades of Daniel Webster School share in presenting for the entire school each November during Book Week. Library tables usually arranged for small groups were placed around the room for displays of new books. One table contained the 1949 prize winning books. Featured in this display were the Caldecott and Newbery Awards as well as the *Herald-Tribune* Spring Festival Winners. In addition to copies of the winning books were the titles and jackets of previous winners as well as gilt paper facsimiles of the medals awarded them. Other tables featured attractive new picture books, easy books for beginning readers, horse stories, biographies, stories about boys and girls, and animal stories. Altogether there were about 100 new books being introduced.² All around the library in the upper shelf sections (from which the books had been removed to provide adequate display space) there were original new-book illustrations loaned to us for the occasion by numerous publishers. Accompanying each original was the book for which it was created and the author's and in several

¹Fourth grade teacher in the Daniel Webster School, New Rochelle, N. Y.

²For complete list of books displayed, see end of article.

cases the illustrator's photograph.³ There were also on display: press sheets showing a whole signature of a book before it is folded and cut and bound into a book; progressive color pages showing how color is applied in printing pictures. Several Book Week Posters were in evidence and at the entrance to the library was a 12 foot pastel mural made by one of the 4th grade classes to depict scenes from about 20 of the new Book Fair Books. In the center of the room were placed enough chairs to accommodate the hostess class and its guests. Low library chairs were arranged in front and collapsible chairs just behind so that all could face the puppet stage. This stage was fixed in the door frame to an adjoining room, which had a separate entrance from the hall. This gave the children easy access to the rear of their little theatre.

As we look toward the stage again, a boy puppet is asking the audience what they think is the most important thing about Rain. Several of the more adventuresome six year olds now are quick to talk with these fascinating characters, the puppets, and to express what they think. The puppet then tells them what Margaret Wise Brown thinks in her book *The Important Book*, and urges the children to look at it themselves and find out other interesting things. Next, a bright-eyed little girl comes forth and standing quite close to the first graders shows them the colorful new Petersham book. She interests them by telling part of the story and by showing the pictures, and curiosity is aroused as to what can be in "The Box with the Red Wheels." And so it goes. Another child shows them the lovely illus-

trations of the prize winning Hader book, *The Big Snow*, and tells just enough of the story to whet keen appetites. A boy tells of *Bartholomew and the Oobleck*. After showing some of the pictures and telling something about the book, he suggests that the first graders look at the book later and ask their teacher to read it to them. The presentation ends with six youngsters and their puppets dramatizing Puner's book, *The Sitter Who Didn't Sit*. After this the visitors are free to browse around the library, to leaf through the new books, fondle the puppets and talk to their creators and manipulators, the fourth graders. They each receive a Book-Week book-mark as a memento and return to their classroom richer for having made acquaintances of a host of new book friends.

All during Book Week the two fourth grades serve as hosts to present the Book Fair to all the other classes in school. Each 4th grade takes one class on each grade level to report to. As the grade level varies so do the new books which are reviewed. Some, such as the Caldecott and Spring Festival winners in the Picture Book division, are mentioned at all performances. The intermediate grades, in addition to receiving the Book Council's Book Mark were also given copies of the Council's special book mark, which lists all Caldecott and Newbery winners. More time for browsing is given to the upper grades. These youngsters, having had a chance to give the Book Fair when they were in the 4th grade, now come to the Fair armed with pencil and paper to make a list of the books they want to be sure to read.

³For complete list of original illustrations displayed, see end of article.

Especially interesting from my standpoint as originator of the Book Fair enterprise here at Daniel Webster is the reaction not only of the 4th grade I have at the time, but of the fifth graders, who only a year ago presented the Fair themselves. Of all the groups, they are always the most eager to hear it. They are eager to find out what the new books are; to see if any of their favorite authors and illustrators are again represented; to compare the literary output with last year's and to measure the children's performance as compared with their own experience. This year the 1948-49 fourth grade class, now fifth graders, had even a more important role to play. Last April I had taken the group to the *Herald-Tribune* Book Festival in New York City. At that time they were able to browse to their hearts' content, and to dip into books for the purpose of preparing a list of books they thought should be included in the 1949 Daniel Webster Book Fair. When this group finally came to the library for the Book Fair, how pleased they were to see copies of their recommended books on the several tables, and how eager those pupils were to renew acquaintances if they had not already done so through the Public Library!

Giving the Fair for their parents is always a gala occasion, because in addition to telling their mothers about their favorite books, which incidentally are treated as first-class Christmas gifts, refreshments are always served. The children have included the refreshments as part of their planning and have made them with the help of their home arts teacher. It is only to be expected that they are proud to serve this to their parents. An entire after-

noon is devoted by each fourth grade to this occasion, so the children can also show their parents the books and illustrations around the library. This occasion provides the two teachers with an opportunity to talk with parents about children's books and reading.

Each child has, during this afternoon, a chance to report on one of his favorites from among the Book Fair books. Some choose to tell about the book in person, showing the illustrations as they talk. Others prefer to use their hand-puppets made and dressed for the purpose, and the puppet stage, depending upon a friend to stand in front, to hold the book and turn the pages, so that the audience may see it. Still others wanted to work in pairs, or even in groups of four and five to tell about their favorites, planning and writing skits to do so.

This year another innovation of the Fair besides the puppets was the encouragement given to buying books. A committee from the P. T. A. was on hand every afternoon after school and both fourth grade teachers were on hand to discuss with any parents who wished to come and place orders for Christmas buying, the books displayed or other good titles. Many parents with their school and pre-school children came to place orders. Now that we have begun this we hope it will continue and be helpful toward a more discriminating purchase of books for boys and girls.

Preparation For The Fair

Preparation for the Fair begins practically the first day of school. This past September when classes began, those books selected by last year's class from the

Herald-Tribune Book Festival and ordered in June were on hand. It is very appealing to a group of nine year olds to have a whole array of gaily-jacketed brand-new books, and to know that they are the first to handle them and to discover the new companions they offer. Richey, who is a sports addict, went right for *Lou Gebrig-Boy of the Sandlots*. Carole, an animal enthusiast, with a pet monkey, dog, hamsters, alligator, and newts at home, immediately found *Licorice*, the story of a black leopard. Kenneth, a very good reader, chose *King of the Wind*. Paul, a slow reader, found *Cowboy Small*. Each child chose his own and soon all were busy reading, exchanging comments and swapping books when they had finished. The two fourth grades share the books—one class using them in the mornings and the other class in the afternoon.

During the first week of school, I assembled another list of titles to be purchased for the School Book Fair from the publication lists that had come out since the Spring *Herald-Tribune* Festival mentioned above. This list I checked with the other fourth grade teacher, the principal of the school, the school librarian, and the city librarian, and then the books were ordered. In addition our P. T. A. gives the school two yearly subscriptions to the Primary and Intermediate group of the Junior Literary Guild. This gives us a number of volumes to work with. We two fourth grade teachers work in close co-operation for this Fair so that each class may derive as many benefits as possible from it.

Of course, the first work for the children is reading the books. It seems more like play than work, but we know that

often real work has just this play-like beginning. With the wide variety of books and freedom of choice, every child soon finds several to delight him. Some of the children read at least 25 different books before Book Week was over.

This year we thought it would be fun to make hand puppets. So after the children had read and discussed several of the stories, each chose a character from one of the books to make. Some decided to make just a girl or boy. Soon their intensive reading was accompanied by the molding of puppet heads from asbestos powder. Both boys and girls sewed appropriate clothes for their puppets and some of the boys' dolls had the better costumes even though one boy said when he finished sewing, "I know one thing—I'm *not* going to be a tailor when I grow up." However, I must say that several of those boys' puppets were among the best of the lot. We had a wonderful Davy Crockett, a western rancher complete with plaid shirt, dungarees and a hat for "Bartletts of Box B Ranch". Pirate Forthright Jones from *Jonathan and the Rainbow* came out in great style and a member of the other fourth grade made his puppet into Professor Zim, the author! One of the girls made the Littlest Angel, complete with freckles, halo, and wings.

During this time I wrote to the publishers, as I do every year, told them which of their publications we were including in the Fair, and again requested the loan of any original illustrations for these books they could send us, as well as any other display material they had available. The publishers were most co-operative and we had 26 originals (insured for al-

most \$2,000), the largest number we've ever had. In addition, the publishers sent us many large press sheets, photographs, pamphlets, and book marks.

As more and more of the books were read we had Story Hours, in which the child who had read the book had an opportunity to tell about it to the others. The name of every book included in the Fair was listed on the bulletin board and when he had finished reading one, a child would sign his name under the listed title. These Story Hours in class proved to be a most effective stimulation to further reading. One child's enthusiasm for a book is often its best recommendation for the rest of the class. As various well-known authors and illustrators of children's books were mentioned, I put their photographs up on our Class Library Corner bulletin board. We discussed the other books we knew of these authors and illustrators and then borrowed them from the school library, so that they could join the others for reading. As we became familiar with an author and illustrator (and the children soon realized that for most books one person did both the writing and illustrating), we began a list of those people with whom we felt we had established an acquaintance. By the time Book Week was here, the list was quite long and contained most of the best known of writers and illustrators for children's books.

The inclusion of the prize books in our planning made a very natural situation for the children to learn about the history of the Caldecott and Newbery Awards and how they are earned. This often leads to re-reading the Caldecott Picture Books and reading Dalglish's story, *A Book For Jen-*

nifer, for background on Randolph Caldecott and John Newbery. Then a rather thorough examination was made of all the Caldecott winners. Most were read aloud in class by various children who had sought them out in the library or brought them from home. Many award-winning authors and illustrators of former years were again represented by their books in this year's Fair. This is an unparalleled opportunity for children to compare and to give their reactions to different books by the same author. One youngster soon "discovered" from his Book Marks that Robert Lawson was a dual prize winner and the next day one of the children brought her copy of *Rabbit Hill* to school for other members of the group to share.

Frequently in our discussions of the various authors and their work, some child would say, "Oh, I have that book at home," and next day bring the book to class. Occasionally, a youngster may not yet have read such a book himself, but usually the discussion and interest generated in class was stimulation enough for the child to read that book then and there.

Publicity for the Fair

Still another facet of the preparation for the Book Fair is the publicity. This phase of the work brings into use and reinforces numerous children's skills and talents such as artistic ability and creative writing. Generally, posters are made for the corridors and individual classrooms. These may take the form of invitations to the Fair. This year in addition to the regular posters, the other fourth grade depicted characters and incidents from a number of the new books, made on a large mural for the wall outside the library.

One excellent publicity technique the class utilized was broadcasting over our School Radio System. Four children got together under supervision to plan and write a six-minute radio script. After completing it they practiced at home and over the microphone to their own class for criticisms. After rewriting and more practice they broadcast their program to the school just before Book Week began. It was very well received.

Another medium for publicity was our monthly school paper, *Web Stirrings*. Of course by now the Book Fair is an established fact here at Daniel Webster School, for Book Week; yet each year the two classes that give it are new to the activity and so bring to the work the fresh enthusiasm of discoverers. It was decided by the group that for *Web Stirrings* we should write a class poem about the new books. Before we began, we discussed the series of Book Week Posters for the past 13 years, that I had put up in the classroom for November. We talked about their appeal, their theme, and in some cases the artist. We also found poems about "books" or "words". I read some I had collected; the children read a few they had found; then we began putting our thoughts together for a *Web-Stirrings* poem. The following was the children's combined efforts and you can see reflected the theme of the 1949 Book Week "Make Friends with Books."

"Our Friends"
by 4J Class

1.

I have some friends
That I'd like you to know;
They take me where
I want to go.

2.

Davy Crockett, Franklin Roosevelt
King of the Wind and
Smiling Hill Farm are here
To take use back to yesteryear.

3.

For laughs and fun
Come meet *Trigger John's Son*
Bartholomew and the Oobleck
are something to see
While *The Sitter Who Didn't Sit*
was as busy as a bee.

4.

Come with *Bixxy*, Peter and Gus⁴
Or *Cable Car Joey* will take us
On *The Fabulous Flight*
And give us pleasure and great delight.

5.

These friends I have
Are Books you see—
COME READ
And let them be your company.

While committees worked on publicity, others planned invitations for the mothers. These are usually made in the shape of little books. The covers often carry a replica of the Book Week Poster, cut from the book marks. Inside a title page precedes the invitation proper. Some children add a dedication as well.

Well before Book Week it is necessary to decide which books should be presented at each performance. The children themselves draw up the lists for various grade levels, after much lively discussion in class. They are so enthusiastic about sharing their new book-friends, that the lists, almost always too long, have to be shortened. It is most revealing to listen to this discussion, as they evaluate the appeal of the various books for the different grades. When the titles are finally decided upon, individuals volunteer to report. ⁴Characters in "Fabulous Flight."

With the wide selection of books that provides for many different reading levels, everyone in class has several chances to report. Some children have read about 25 books, including lengthy ones like *Sea Star*, *Bush Holiday*, *Little Grey Men*, *The Marvelous Adventures of Johnny Darling*, while others have read only five or six of the easy books. Yet the slower reader feels very much a part of this activity because he has a chance to report on the beautiful picture books which are great favorites, too, of the children who have read the more advanced stories. At some performances a few of the children reported on two books. This happened when an individual took part in a puppet show and then reported on another book which only he had read and which the group thought should be presented to the upper grades. Some children who had made special character puppets naturally presented these at each performance if the class thought the book a good one for the grade attending.

Planning the Refreshments

Another very important part of the preparation is the planning and making the refreshments for their parents' visit to the Fair. This is done with the help and under the supervision of the home arts teacher. This year we chose to make cookies because of the fact we had to plan our cooking lesson for a Tuesday afternoon and our parents' visit for Friday afternoon, and we knew that we could keep the cookies fresh. When we got to the Home Arts Room, we divided into four groups and each one made a different kind of cookie. Brownies, Butterscotch Brownies, Swedish Butterballs, and Tea

Dainties, and how delicious they were when we all enjoyed them Friday afternoon with cider provided by the class mothers as their part of the afternoon!

Trips and Speeches

Sometimes there is still another activity in our preparation period and that is the planning and going on a class trip to either the local public library or to the New York Times Book Fair in New York City. These give us further inspiration and ideas to help us in presenting our own school fair.

A final item of preparation is the greeting speech for each group attending the Fair. This work falls to the Class President and at each performance as soon as the guests are assembled, they are made welcome by the President. The Class Vice-President shares in this work by explaining the exhibits around the library and then later as he said "And now on with the show" the Fair was in progress; and since the two fourth grades each give the Fair performance eight times during Book Week, you can readily see what a busy place our library is and what busy children the fourth graders are.

From this rather detailed description of the activities that go into the making of our Annual Book Fair here at Daniel Webster School, I hope you may have gathered some suggestions as to how children and books may be brought closer together. My motive in organizing the Fair thirteen years ago, and continuing it every year since was just that—to bring children and the worthwhile in Child Literature closer together. I feel that it is of utmost importance to allow children an active part, to give them the pleasure of

being the first to browse through the lovely new books with their colorful, shiny new jackets, and to read to their heart's content. The joy of exploring these fresh new friends and having ample opportunity to share these wonderful new discoveries with their contemporaries creates remarkable interest in further reading. When pupils impart their own enthusiasm so effectively to an eager audience the interest is catching; this is shown later when circulation demands on the new books become heavy. And because the children giving the Fair have made this pilgrimage into Children's Literature and have learned something about the shining landmarks along the way in all the books they read for the Fair, and in the delightful people they meet in these books, and also in the names of some of the best of authors and illustrators, they have a guide and a background for wider and finer reading when they leave fourth grade.

Values of the Project

Aside from the basic learnings involved in reading and the enjoyment of literature, this whole Book Fair experience provides the children giving it with a wealth of learning experiences. Since it is an annual affair at school it also provides the entire school with a continuing literary acquaintanceship and stimulus. Naturally, the greatest learning experiences accrue to those who have the active part in this entire Fair—the fourth grade youngsters. These learnings are many and varied and above all, purposeful. For a quick summation they may be subdivided into the following large groupings:

1. Skills and Creative Abilities
2. Knowledges and Appreciations

3. Social Behaviors.

I. Under Skills and Creative Abilities may be listed the following:

A. Purposeful and tremendous amount of reading

1. Books for Fair
2. Exhibit materials
3. Book section of newspapers and magazines
4. Reference books about authors and illustrators
5. Radio Scripts
6. Other books by authors represented at Fair
7. Recipes for refreshments children make.

B. Writing:

1. Invitations
2. Publicity Materials
3. Radio skits
4. Reports
5. Puppet skits
6. *Web-Stirring* materials

C. Speaking

1. Giving reports in Class Story Hour
2. Discussions on author-illustrators, list of books to be reported on for various grades.
3. Commenting on display materials, posters, exhibits.
4. Welcoming addresses
5. Reports on books given at the Fair.
6. Puppet Skits given at the Fair
7. Radio skits given for publicity for Fair.

D. Creative Arts

1. Posters
2. Invitations

3. Mural
 4. Molding and painting puppet heads.
 5. Designing costumes for puppets.
 - E. Home Arts
 1. Sewing puppet clothes
 2. Pressing puppet clothes
 3. Planning and baking refreshments
 4. Serving and eating refreshments
 - F. Arithmetic
 1. Measures or fractions involved in recipes
 - II. Knowledge and Appreciations:
 - A. Wide knowledge and insight into field of children's literature
 - B. Of the variety of subjects and peoples covered by books at the Fair
 - C. Of some of best of Children's authors and illustrators
 - D. Of the work that goes into the entire production of a book and the number of people involved.
 - E. Of the make-up of a book:
 1. The print or size
 2. Use of illustrations in various techniques
 3. The beauty of color in illustrations
 4. The effectiveness of some black and white or sepia illustrations
 - F. Of publicity for Book Week
 1. Posters and Themes
 2. Book marks
 3. Original illustrations
 4. Advertising
 - G. Enlarging their vocabularies—to include beside author, illustrator, such words as publisher, printer, editor, copyright, dedication, lithographs, signatures, bindings, etc.
 - H. Knowledge of interest level of various books; i.e., what shall be reported on for very young child—primary—intermediate?
 - I. Increased ability to
 1. evaluate
 2. compare
 3. organize
 4. plan
 5. carry through a job
 - III. Social Behaviors
 - A. Accepting responsibilities
 - B. Working together harmoniously
 - C. Taking turns
 - D. Respecting the rights of others to have their turns, opinions, and ideas.
 - E. To be prompt for work to be done
 - F. To be a good audience—good listeners
 - G. To help each other
 - H. To behave well on trips
 1. In private cars
 2. In public conveyances
 3. In libraries and other public buildings
 4. Sharing transportation
 - I. Being considerate
 - J. Responsibilities of a host
 - K. Responsibilities of a guest
 - L. Increased poise in addressing a group of people.
- In conclusion, I would like to add the evaluation of the children in my class who gave this year's Book Fair—so that you may see what they feel they gained from this experience.

*Children's Statements Evaluating
the Book Fair - November, 1949*

1. We learned a lot of authors and illustrators and how to recognize the pictures they draw.

2. We learned what other books the authors wrote so you can hold up a book and show the title (and cover up name of author) and we can name the author.

3. There are many other author-illustrators we can still learn about.

4. We learned the kind of books, authors do—like:

Alvin Tresselt writes easy stories
Clare T. Newbery writes cat stories
Marguerite Henry writes horse stories

Lois Lenski writes the "Small" books

Walter R. Brooks writes "Freddy" books

5. We got so much knowledge from the books and when we heard the reports we just wanted to read more books.

6. We learned about Caldecott and Newbery medals—what they meant and what books won them.

7. We learned how authors repeat some words to make them important like in *Sun Up*, Tresselt repeats the word The Sun—The Sun and in *Rain Drop Splash* the words "Drip-Drop-Splash".

8. We learned what kind of books we like and what others like.

9. We learned what books to report on to other classes—like easy books for kindergarten and lower classes and harder ones for higher grades.

10. We learned how much some original illustrations are worth—I thought they

cost around a dollar or so, but not hundreds of dollars.

11. We learned not to be shy and nervous when we gave the book reports.

12. I was scared the first time I put up my puppet for the Book Fair but the second time, I got used to it and I wasn't scared.

13. We learned more words and to spell better.

14. We learned how to hold a book and show it to a class when we were telling about it.

15. We learned how to read better because we read a lot of books for the Book Fair.

16. We learned how to speak better.

17. We learned to be more interested in books—because the more you learn about books the more interested you are.

18. We enjoyed giving it because they (last year's Fourth grades) liked to tell us about the books last year.

19. We learned we have to stand up straight and talk loud so people in the back of the room can hear.

20. You should never be "ascaired" if you're making a speech because no one's going to bite you.

21. I learned how to make and manipulate a puppet.

22. When you're waiting in another room (behind puppet stage) you learn not to be too anxious for your turn and to be quiet because other person is giving his report.

23. I learned more about how to report on books.

LIST OF ORIGINAL ILLUSTRATIONS
SHOWN AT THIS BOOK FAIR

Courtesy of Doubleday Co.

- 1 - MacKnight for *Bush Holiday*
1 - Barbara Cooney for *Kildee House*
1 - Grace Paull for

A Horse To Ride

- 1 - D'Aulaires for *Foxie*
1 - Photograph for

Let's Go To the Desert

- 1 - Woodward for

A Wild Birthday Cake

- 1 - Bennett for *Treasure Mountain*

Courtesy of Macmillan

- 1 - by Haders for *Little Appaloosa*

Courtesy of Random House

- 3 - Seuss for

Bartholomew and the Oobleck

- 3 - Eichenberg for

The Wonderful Houseboat Train

Courtesy of Simon & Schuster

- 1 - DeWitt for *Book of Words*

- 1 - Disney for *Mr. Toad*

- 1 - Rojankovsky for *Big Elephant*

- 1 - Tenggren for *Cowboys and Indians*

Courtesy of Viking

- 2 - Buff for *Peter's Pinto*

- 5 - Dugo for *Pete, The Crow*

- 1 - Politi for *The Palace Gates*

List of Books Shown at Book Fair

BOOKS ORDERED JUNE 1949

TITLE	AUTHOR	Publisher	Price
<i>King of Wind</i>	M. Henry	McNally	2.75
<i>Franklin Roosevelt</i>	.... A. Weil	Bobbs-Merrill	1.75
<i>Low Gebrig</i>	G. Van Riper	Bobbs-Merrill	1.75
<i>Davy Crockett</i>	A. Parks	Bobbs-Merrill	1.75
<i>Luther Burbank</i>	O. Burt	Bobbs-Merrill	1.75
<i>Bonnie Bess-Weathervane Horse</i>	A. Tresselt	Lothrop	1.75
<i>Sitter Who Didn't Sit</i>	Puner	Lothrop	1.50
<i>Bush Holiday</i>	S. Fennimore	Doubleday	2.50
<i>The Big Wave</i>	P. Buck	John Day	2.50
<i>Billy and the Bear</i>	L. Bannon	Houghton Mifflin	
<i>Taffy's Foal</i>	E. Bialk	Houghton Mifflin	2.25
<i>Jonathan and the Rainbow</i>	J. Blanck	Houghton Mifflin	2.00
<i>Cowboy Small</i>	L. Lenski	Oxford	1.00
<i>Winter Flight</i>	Gall & Crew	Oxford	2.50
<i>Amos and the Moon</i>	J. Balet	Oxford	2.50
<i>Factory Kitty</i>	H. Hoke	Watts	2.00
<i>The Important Book</i>	M. W. Brown	Harpers	1.50
<i>Licorice</i>	Briggs	Aladdin	2.00
<i>Nappy is a Cowboy</i>	E. Hogan	Dutton	1.25
<i>Marian and Marion</i>	Selleger-Elout	Viking	2.00
<i>Peter's Pinto</i>	M. and C. Buff	Viking	2.00
<i>The Most Beautiful House</i>	H. Pauli	Knopf	2.50
<i>Midnight-A Cow Pony</i>	Meek	Knopf	2.50
<i>Horses of Destiny</i>	Downey & Brown	Scribners	2.50
<i>Kentucky Derby Winner</i>	McMeekin	McKay	2.50
<i>Bits That Grow Big</i>	Webber	Scott	1.50
<i>Story of Our Calendar</i>	Brindze	Vanguard	2.50
<i>Johnny and the Monarch</i>	Friskey	Children's Press, Inc.	1.00
<i>The littlest Angel</i>	Tazewell	Children's Press, Inc.	1.00
<i>What Butterfly Is It</i>	Pistorius	Follett	1.50
<i>Experiments with Electricity</i>	Beeler & Branley	Crowell	2.50
<i>The Bartletts of Box B Ranch</i>	C. Campbell	McGraw	2.25
<i>The Golden Book of Words</i>	J. Werner	Simon & Schuster	1.00
<i>Cowboys and Indians</i>	K. B. Jackson	Simon & Schuster	2.00
<i>Ichabod and Mr. Toad</i>	Disney	Simon & Schuster	1.00
<i>First 10 books in series of</i>			
<i>Golden Story Books</i>		Simon & Schuster	

BOOKS ORDERED SEPTEMBER 1949

TITLE		AUTHOR	PUBLISHER	PRICE
<i>Foxie</i>	3-6	D'Aulaires	Doubleday	2.00
<i>A Horse To Ride</i>	3-6	G. Paull	Doubleday	1.25
<i>Let's Go To The Desert</i>	5-9	Huntington	Doubleday	2.50
<i>Kildee House</i>	8-12	Montgomery	Doubleday	2.50
<i>Adventures of a Letter</i>	8-12	Schloat	Scribner	2.00
<i>Laughing Matter</i>	7-11	Smith	Scribner	2.50
<i>Pelican Here, Pelican There</i>	4-8	Weisgard	Scribner	2.00
<i>Wonderful Houseboat Train</i>	6-9	Gannett	Random	2.00
<i>Bartholomew and Oobleck</i>	6-9	Seuss	Random	2.00
<i>Box with Red Wheels</i>	4-6	Petershams	Macmillan	1.50
<i>Little Appalloosa</i>	6-8	Haders	Macmillan	2.50
<i>Bixxy and Secret Message</i>	6-10	Slobodkin	Macmillan	2.00
<i>Hidden Burro</i>	8-12	Goetz	Morrow	2.00
<i>Snakes, Rabbits, Goldfish</i>	8-12	Zim	Morrow @ \$2.00	6.00
<i>Play with Plants</i>	8-12	Selsam	Morrow	2.00
<i>Eddie and the Fire Engine</i>	6-10	Haywood	Morrow	2.00
<i>David's Railroad</i>	6-10	Wooley	Morrow	2.00
<i>Freddy Plays Football</i>	8-12	Brooks	Knopf	2.50
<i>Feasts & Frolics —</i>				
<i>Special Stories for Special Days</i>		Fenner	Knopf	2.50
<i>Hurry Back</i>	8-12	Beim	Harcourt	2.25
<i>Twelve Days of Christmas</i>		Karasz	Harpers	1.50
<i>Tell Book of Make-Believe</i>	5-10	ill. G. Williams	Harpers	1.00
<i>The Quiet Noisy Books</i>	3-6	M. W. Brown	Harpers	1.50
<i>The Fabulous Flight</i>	9-up	R. Lawson	Little Brown	2.50
<i>Cable Car Joey</i>	6-10	McCabe	Stan. Univ. Press	1.95
<i>Timothy Turtle</i>	4-8	Graham	Viking	2.50
<i>At the Palace Gates</i>	7-11	Parish	Viking	2.50
<i>Trigger John's Son</i>		Robinson	Viking	2.50
<i>Arithmetic Can Be Fun</i>	4-	Leaf	Lippincott	1.75
<i>Cotton in My Sack</i>	8-12	Lenski	Lippincott	2.50
<i>Frederic Chopin</i>	8-11	Wheeler	Dutton	2.75
<i>Poppet</i>	4-8	Austn	Dutton	1.25
<i>Our Town Has a Circus</i>	8-11	McSwigan	Dutton	2.50
<i>Sea Star-Orphan of Chincoteague</i>	7-14	M. Henry	Rand-McNally	2.75
<i>My American Heritage</i>	8-up	Henry & Parnell	Rand-McNally	3.00
<i>Myths & Enchanted Tales</i>	7-12	Price	Rand-McNally	2.00
<i>Sun Up</i>	3-6	Tresselt	Lothrop-Lee	2.00
<i>Ned, Ed, and the Lion</i>		Balet	Oxford	2.50
<i>Tim To the Rescue</i>		Ardizzone	Oxford	2.50
<i>Up-State - Down State</i>	8-up	Jagendorf	Vanguard	2.75
<i>Marvelous Adventures of J. Darling</i>	10-up	Jagendorf	Vanguard	2.75

Junior Literary Guild Books

TITLE	AUTHOR
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Primary Group

<i>Pete The Crow</i>	Andre Dugo
<i>Tyke, The Little Mutt</i>	Dorothy K. L'Hommedieu
<i>Cocola Comes to America</i>	Bettina
<i>Bartholomew and the Oobleck</i>	Dr. Seuss
<i>Schoolhouse in the Woods</i>	Rebecca Caudill
<i>Foxie</i>	Edgar Parin d'Aulaire
<i>Great-Grandfather in the Honey Tree</i>	Sam and Zoa Swayne

Intermediate Group

<i>The Little Grey Men</i>	Denys Watkins-Pitchford
<i>The Davenport and Cherry Pie</i>	Alice Dalgliesh
<i>Dig for a Treasure</i>	Dean Marshall
<i>Mystery At Boulder Point</i>	Eleanore M. Jewett
<i>The Door in the Wall</i>	Marguerite de Angeli
<i>The Canvas Castle</i>	Alice Rogers Hager
<i>Here Comes The Showboat!</i>	Ellis Credle

Getting Ready For Reading: No One Mold

EFFIE B. WRIGHT¹

We had covered a good part of the primer before I began to suspect that Joey's complete lack of interest during the reading class stemmed from a very great boredom with the whole pre-primer—primer set-up. I immediately tested him upon a reader at second-grade level. Not a fluent reader, he read the story of his choice with the same ease and rapidity as he had anything which had so far been required of him in school. At the beginning of the next session, I gave him a supplementary reader at fourth-grade level, a biography of Benjamin Franklin. He read for nearly an hour while I worked with the remainder of the class. He looked up just once to remark, "Gee, this is neat! I'm learning a lot. He knew some swell tricks." He handled sixth-grade material with equal ease.

Since his presence in the reading group was of little value to him, he had his choice of joining us or of reading independently. If an interruption occurred while I was reading a story to the class, I could hand Joey the book, and he would carry on till I was free. He took the teacher's part in choric programs for assembly. If we needed information on the care of a pet, Joey would read it to us from a fourth-grade book.

Linda, too, could read when she entered school. She told me so. What Joey took for granted, Linda knew to be an accomplishment. She was reading at primer level, and fortunately I had three other little girls sent to me from a pre-primary

group who were reading at the same level. The four made up a group to which I looked forward with pleasure.

Why Did They Succeed?

In searching the backgrounds of Joey and Linda for reasons for their reading success, I found two important factors. The first, and most important, was the security of a happy home life. I don't suppose two children were more loved or less spoiled. Linda's father was a preacher; her mother, a college graduate. Her brothers, who adored her, were both in high school. Linda soaked up all the adoration and, in turn, lavished love on all her associates.

One might say that Joey came from no such cultural background. His mother, one of a large Italian family, was forced, heartbroken, to quit school at the end of the eighth grade. His father, one of a large family of migrant berry pickers, received at times only two months of schooling in a year. But, somehow, both had surmounted the deficiencies of their early lives. They had a gift of expression to be envied by one with double their education. And they didn't hesitate to use that gift in frequent manifestations of their love for Joey.

Linda's interest in reading arose from a desire to read the Bible. Her mother felt that it was unfair to her to teach her to read before entering school, but she was ready at all times to answer Linda's questions as the child pored over her Bible

¹First grade teacher, School No. 3, Audubon, New Jersey.

and her lesson booklets from Sunday School.

Joey wanted to learn to read so that he might enjoy his comic books. His mother insisted that he go to bed at a regular hour, but the light stayed on while he read to his heart's delight. Preferably Westerns! If he had money for comic books, his mother might specify *Raggedy Ann and Andy*, and *Donald Duck*, but when he reached home a Western would usually be nestling between the two. From them he patterned his play life, for Joey wasn't so friendly as Linda. In the daytime, he would strap on his holster and, with his two guns bumping his knees, would amuse himself for hours, with only his dog, Clipper, for company.

Not all children are so fortunately situated. Bobby, with the rest of his group, proudly carried home *We Look and See*. The next morning, crestfallen, he handed it back. "My mother says *never* bring home another book!" Ann wanted to learn to count to 100, but "Don't bother me," said Daddy, "can't you see I'm reading my newspaper?" Ann learned, but she did it herself, in her bedroom, with the door shut. She came to school the following morning and asked permission to count for us. "I know it all," she said, "when I stop it's just to swallow."

Importance of Social Development

Nothing can ever replace a lack in the home life of a child. The first-grade teacher can do much, however, toward establishing a sense of security in his school life, which, if successful, soon has its effect on his school work. A warm, welcoming atmosphere, a place where a child feels himself a part, where he helps in the planning

of the day's activities, where he helps in the care of equipment, library and science corner, all have their place in establishing confidence in a child and fitting him for the greater task of learning to read.

For "a child must have a certain amount of social development"² in order to learn to read successfully. "He meets many new situations when entering school, situations entirely apart from his reading experiences. If he does not make a satisfactory adjustment to these, he can hardly be expected to make progress in reading."³ "The happy child can enter into difficult jobs of learning with all his might, whereas the emotionally uneasy or disturbed child may not be able to release his learning power."⁴ There is Carolyn - at ease, self-confident, dependable, attentive, well-poised when speaking or reading—who, early in December, proudly discovered that she could read "Wiggletail"—all of it. There is Howard - graced with an amazing gift of expression - who continues to be an almost constant source of disappointment. He has a true, sweet singing voice that we seldom hear. He expresses himself unusually well in his drawings, then covers the completed picture with harsh, black smudges, rubbed on with all the intensity of a six-year-old. He has a beautiful, sure touch in writing, but before the lesson reaches its conclusion, he spits on the paper and in other ways befouls it. When

²Lillian A. Lamoreaux and Dorris May Lee, *Learning to Read Through Experience*, p. 3. New York: D. Appleton-Century Co., 1943.

³J. Murray Lee and Dorris May Lee, *The Child and His Curriculum*, p. 348. New York: D. Appleton-Century Co., 1940.

⁴Roma Gans, "How Do We Know When Children Are Ready to Read?" *Childhood Education*, XXVI (December, 1949), No. 4, 152.

he forgets himself, he reads fluently, with an expression far superior to that of any other child in the room. Those occasions are rare. He has brand-new techniques on which he constantly draws to torment the rest of the children and bewilder the teacher. He loves books. If there could be established in Howard a sufficient desire to read, I think the resulting satisfaction would be the solution to his trouble.

Role of Interest

For "a child must have an interest in learning to read."⁵ With Joey and Linda, the interest was well-established before entering school. "Observations of children reveal that a well-developed interest in stories, books, magazines, and even comics occurs in pre-school years if the child is in a home, nursery school, or other environment where he gets a chance to see reading at work."⁶ Too many children reach school age with only a scant knowledge of the pleasures stored up for them in books. Some, unbelievably, have never been read to at all. Molly is one. She is reading, but it is reading almost completely devoid of comprehension. She doesn't know the names of a horse or cow, or the common farm or zoo animals. She lumps them all together under the one heading, "animals." She can't name a tire or a dog collar. Her desire to learn to read may help her to hurdle a very great gap in her short life. We can only hope that she won't become too discouraged.

Many children come from homes with a rich, varied literary background yet lack any personal desire to read. The school can arouse an interest in reading by the use of children's names in significant spots in the room, and by tags referring to books,

drawings, or science material. Morning news can be effective. Chart stories⁷ or an album⁸ recording school experiences arouse a desire to read and aid in the development of good basic reading habits. Consulting the dictionary for a contested pronunciation of a word (helicopter, radiator) or a science book for the identification of a bird's nest, broaden a child's concept of information which may be obtained through books. Most children are keenly interested in notes which are being sent to the parents and are delighted to find words from their limited reading vocabulary in the message. One of the high points of the year is reached when someone discovers that he can read all of the message of the moment. The reading by the teacher of all kinds of stories: health stories, science stories, stories of real people, and stories of make-believe enriches the program, while poetry becomes an important part of the daily schedule.

Values of Poetry

Poetry and choric⁹ work can be a source of delight to the child whose background has given him good training in listening and in good speech habits. For the child who, like Topsy, "just grew," who has listened all his life to sloppy speech patterns and whose use of the same vulgarities has never been questioned, poetry and choric work can be a pleasant medium for ear training and for speech cor-

⁵Lamoreaux and Lee, *op. cit.*, p. 5.

⁶Roma Gans, *op. cit.*, p. 153.

⁷Lamoreaux and Lee, *op. cit.*

⁸Wylma Davis, "They 'Write' Their Way to Reading Readiness," *The Elementary English Review*, XXIII (May, 1946), 207-210.

⁹Helen A. Brown and Harry J. Heltman, *Let's-Read-Together Poems*. Evanston, Ill.: Row, Peterson and Co., 1949.

rection. The more successful readers, usually the more pliable ones in a group, show no rebellion if the school must correct poor habits of pronunciation or enunciation. It is the slower children who cling loyally, sometimes defiantly, to home learnings. When corrections must be made, then, it is desirable that little attention be drawn to the individual but that corrections be taken care of en masse through poetry, choric work, or through bits of familiar stories. It takes patience; the progress is slow, but it is worth it.

If Chick learns to read this year, it may be that poetry will be the initiating force to push him on his way. He is a lethargic tow-head, who looks as though he might benefit from a good scrubbing and who spends most of his five-hour school day pivoting on one leg of his chair. Pick up a poetry book, and he becomes a new person! He surprised the substitute by saying, "Now read the one on the next page!" and demanding, when she had finished, "Turn two pages and read that one. You'll like it!" To all else he is deaf. Until his ears are attuned to other classroom activities not much can be done about his reading.

Readiness and Hearing

Hearing is important. For successful reading "a child must be able to hear distinctly,"¹⁰ must have "normal hearing acuity."¹¹ Defects of hearing naturally may interfere with learning to read. The child who does not hear well will confuse words that have somewhat similar sounds and so will have difficulty in associating the printed symbol with the right spoken word.¹²

Perhaps "he is not in the habit of listening for the lesser differences in sounds of words, if 'them' and 'then' sound no different to him, if he does not distinguish between 'am' and 'an' he probably will not read them correctly. We must be certain his hearing is adequate, and then we must train him to listen to these small differences in sound."¹³ The possibilities along this line are varied.¹⁴ The use of literature has been discussed. Listening for differences in pitch on the piano, distinguishing between loud and soft tones, hearing differences and likenesses in words, in beginning sounds, and in final sounds, all are excellent exercises in ear training.

Readiness and Sex Differences

Marjorie Wight Carroll¹⁵ in some research to determine "Sex Differences in Reading Readiness at the First Grade Level," found no statistically significant difference between boys and girls. It was in the closely-related fields of auditory discrimination, visual perception and in articulation that girls were found to be only slightly superior to boys. My reaction to her findings is that boys have been a little more adept in turning a deaf ear to Mother's call, hearing it only on the sixth repeat or when it reaches fish-wife proportions.

¹⁰Lamoreaux and Lee, *op. cit.*, p. 3.

¹¹J. Murray Lee and Dorris May Lee, *op. cit.*, p. 3.

¹²Albert J. Harris, *How to Increase Reading Ability*, p. 53. New York: Longmans, Green and Co., 1941.

¹³Lamoreaux and Lee, *op. cit.*, p. 3.

¹⁴Murphy, "Insuring Success in Beginning Reading," p. 382. *N. E. A. Journal*, Vol. 35, (October, 1946) No. 10.

¹⁵Marjorie Wight Carroll, "Sex Differences in Reading Readiness at the First Grade Level," *Elementary English*, XXV (October, 1948), 370-375.

They are scarcely out of the cradle when they begin to adopt the same tactics when something must be picked up; the proverbial bat could not be blinder. It is my opinion that there is seldom anything functionally wrong with the ears or eyes of first-grade children, but some pre-school neural bonds must be broken before any very definite training can take place.

Readiness and Speech

"A child must be able to speak correctly,"¹⁶ must have "normal speech organs."¹⁷ The problem of speech is very often linked with hearing. When a child has not been trained to listen to small differences in sound, he will naturally not pronounce those sounds accurately. Training in careful articulation is important if a child is going to read correctly. Very early this term I was striving to help the children to an understanding of silent reading when Billy amazed me by calling out, "I know! Wock your wips and wook before you wead." Having contributed this bit of wisdom, Billy had nothing more to say for several days. There is little wrong with his comprehension, apparently, but until he gets his speech habits straightened out, I'm afraid his reading will suffer, if for no other reason than from an embarrassment over his faulty articulation.

Readiness and Intelligence

"A child must have a certain amount of mental development."¹⁸ "An adequate mental maturity is almost a necessity. For this there is little to do but wait, as it is a factor of time and the child's own natural rate of development."¹⁹ Much study of test scores has brought forth no hard and fast rule by which we may safely

promise success to the beginning reader. "Morphett and Washburne have shown that when fairly difficult materials are used and a high standard of accomplishment is set, children who enter the first grade with mental ages below six have little chance of passing, and success is most frequent for children whose mental ages at entrance are above six and one-half."²⁰ On the other hand, Gates has presented results which show that five-year-olds can make satisfactory progress. The age of beginning reading would vary with the material, the interest of the child, the type of teaching, the skill of the teacher, and with the background of the child.

Before the war years, we were expected to take the five-year-old with a mental age of six or better and introduce him to the mysteries of reading. In a large number of cases it was highly successful - at least from first-grade standards. We always had the feeling, however, that it was not a wise procedure. As these same five-year-olds reached the intermediate grades, the teachers too often found them to be immature and unready to meet the demands of those grades. "Taking all the evidence into consideration one may conclude that it is safe to start a child on reading at the age of six if he has an I. Q. of 100 or above and has no special handicaps that may interfere with progress. All other children should be given a delayed and gradual introduction to reading."²¹

¹⁶Lamoreaux and Lee, *op. cit.*, p. 3.

¹⁷J. Murray Lee and Dorris May Lee, *op. cit.*, p. 348.

¹⁸Lamoreaux and Lee, *op. cit.*, p. 4.

¹⁹Lee and Lee, *op. cit.*, p. 348.

²⁰Albert J. Harris, *op. cit.*, p. 50.

²¹Albert J. Harris, *op. cit.*, p. 52.

Readiness and Language Development

"A child must have attained a certain facility with language."²² "Language development and facility of the child are one large factor (in reading readiness). A child with a small and imperfect speaking vocabulary can hardly be expected to do much reading."²³ "Mastery of language is dependent on many other factors. The most important of these are intelligence, hearing, and home environment. The dull child is slow at learning to talk because language is a highly intellectual acquisition. There is in general a close relationship between a child's intelligence and his mastery of speech. When children of normal intelligence are retarded in speech, it is usually because of a special handicap, such as defective hearing or a very restricted home background."²⁴

We learn to talk by talking. When a child has been encouraged to express his thoughts, to ask questions, and to have his questions answered, we find a child who is probably ready for reading, everything else being equal, when he enters first grade. Since the clues to new words in first-grade reading come largely through context we can readily see that the child of facile speech has the advantage over his slower-tongued brother.

Readiness and Experience

"A child must have a background of experience."²⁵ A wide background of experience is a big asset. The child must experience the situations about which he reads if they are to have any meaning or significance for him. Our interpretations of vicarious experiences must be based on our experiences."²⁶ When the trumpeting of an elephant is mentioned in a story,

only the child who has heard that incomparable sound at the circus or at the zoo can appreciate fully the meaning of the word, or appreciate the delicacy with which that great animal can pick up tiny objects with his trunk.

"A child must have certain specific habits and abilities needed in reading."²⁷ Before entering school, children "may learn letters, words, phrases and even how to follow along as someone reads a story, recognizing numbers of cues." They learn "to concentrate, to follow directions, and to discriminate between likenesses and differences."²⁸

It must have taken many a reading of "Wiggletail" before Carolyn discovered that she could read it - all of it. Her daddy, she said, got very tired of all the wiggles in the story. But, I can see him, a big blue-coated policeman, with Carolyn on his lap, patiently rereading to each one of Carolyn's pleas: "Read it again!" There is no measuring the benefits, from the viewpoint of reading or otherwise, to be derived from such a relationship. Since then Carolyn has haunted the library corner. Through picture clues and through context, few words stump her. When in doubt, she brings them to me for confirmation. She asks, pointing, "Does this say 'magnet'?" When I nod, her finger moves quickly to a trouble spot on the next page, "And is this 'iron'?" With a second nod from me, her eyes shine and with one word of awe, "Gosh!" she goes back to her seat.

²²Lamoreaux and Lee, *op. cit.*, p. 4.

²³Lee and Lee, *op. cit.*, p. 348.

²⁴Albert J. Harris, *op. cit.*, p. 55.

²⁵Lamoreaux and Lee, *op. cit.*, p. 5.

²⁶Lee and Lee, *op. cit.*, p. 348.

²⁷Lamoreaux and Lee, *op. cit.*, p. 6.

²⁸Roma Gans, *op. cit.*, p. 153.

Bobby's speaking and reading voice was painful to listen to from any angle. With no effort at all his voice, both loud and shrill, burst the bounds of the room and the eardrums of anyone in it. I can imagine him with "We Look and See" shouting above the radio, the crying of the baby, Mother's preparation of the evening meal, and Daddy's recital of the trials and tribulations of his day on the road - demanding that someone, *anyone*, listen to this brand-new power that was his - this *reading*! When he brought the book back I merely said, "You were too loud." He nodded, and since then the voice seldom rises, the reading has greatly improved, and books are once more admitted to #90 Springfield Road.

"A child must begin the interpretation of written expression in a meaningful situation."²⁹ "From the beginning of reading instruction until about thirty years ago, the major emphasis was on teaching the child to pronounce the words. Little or no attention was given to meanings."³⁰ Now the child's introduction to reading becomes a living thing. Beginning with children's names, labels of objects around the room, phrases on friezes, and short meaningful sentences on charts, the child's reading vocabulary increases until the introduction to reading from books becomes a natural, joyous occasion.

From then on we want to be sure that when a child reads even so simple a phrase as "a little blue boat" he sees a little blue boat and is not so engrossed in settling the word "boat" in his mind that the rest of the picture is blotted out.

"I think we sometimes overlook or deal too slightly with the perplexities,

confusions, and lack of understanding in the minds of the children. Often the commonplace in conversation and reading is meaningless to them because of their lack of experience in building the right concepts."³¹

We enjoy telling of one of our mothers who laughingly called the school in the fall to ask what kind of songs we were teaching: "The angels dropped their liver down." (Glitter) And we become thoughtful on recalling the question to which there could be but one obvious answer - when Billy asked which was first, the Delaware River or the Delaware River Bridge. I, in turn, asked his opinion. I tried not to show surprise when he said the bridge, and the class backed him up 100 per cent. The engineering genius that can span rivers, amazing enough to adults, was beyond the imagination of six-year-olds.

In summing up, I feel with Alice V. Keliher³² that "I have been the teacher of many young children but I cannot say that I *taught* them to read. I can only say that they *learned to read*. Many of them, I am certain, learned from an intricate combination of their out-of-school experiences, of their own mental and emotional growth, and perhaps a few, of the things we did in school." How and why children learn to read will continue to be a mystery to me, but a greater mystery will continue to be why some children *don't*.

²⁹Lamoreaux and Lee, *op. cit.*, p. 6.

³⁰Nila Banton Smith, "Reading Readiness - Semantic Implications," p. 452. *Elementary English*, Vol. XXVI, (December, 1949), No. 9.

³¹Nila Banton Smith, *op. cit.*, p. 454.

³²Alice V. Keliher, "When Will We Do As Well As We Know?" *Childhood Education*, XXVI, (December, 1949), No. 4, 150.

A Dynamic Approach To Behavior Through Creative Writing

RUTH A. PUTNAM¹

"Will we have time to read our stories today?" was usually the first question the fifth grade asked their teacher as they came into the room. It *was* difficult to keep up with all that their active imaginations and busy pencils produced. Interests and ideas reflected in their writing were as varied as their personalities. This may be seen in a sampling of titles:

It's not so bad being a ghost
The talking toothpick
The cow and the bull get married
My dog Stinky
Chocolate chip, the cookie jar

As the writing continued, it became increasingly apparent to the teacher of these children that their writing had many values other than the attainment of certain language goals. During a recent Human Relations Workshop, in which she participated, some of these values were brought more sharply into focus as causal behavior concepts were discussed. Several ways in which the dynamic approach to behavior may be integrated into creative writing activities were seen. The three which will be discussed and evaluated in this article are:

- (1) *How creative writing activities may be used by the teacher as she seeks clues to aid her in looking for possible causes of behavior patterns observed in her children.* Insight into needs which are not being met, and

of which the child himself may hardly be aware, may often be furnished in this way.

- (2) *How creative writing activities may be used in dealing dynamically with some of the emotional problems which may be developing in children.*
- (3) *How creative writing activities may be used to help children become familiar with the causal behavior concept* by encouraging plot construction in their writing along lines such as the following:

- (a) What characters will you have in your story?
- (b) What will you have them do?
- (c) Why will they do this?
or
- (b) What do they want to do?
- (c) Why can't they do this?
or
- (b) What happens to your characters?
- (c) Why does this happen to them?

Briefly (1) may be seen to have diagnostic value (2) to have therapeutic value and (3) to have value in extending the concept of the dynamic approach to behavior to the child's own level.

- (1) *How creative writing activities may be used in furnishing clues to observed behavior patterns.*

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The teacher of a class of thirty or forty children faces a real challenge as she attempts to gain an insight into each child's behavior and appreciate his motives so that she may use a dynamic rather than a surface approach in dealing with him.¹ Fritz Redl has this to say about the problem: "A child's personality isn't something that remains the same, that you can put your finger on, that remains a well-organized, compact structure from which the radiations of behavior emanate. Mostly it is the other way around: we get in touch only with what children do and say. It is by watching their behavior and listening to their stories and fantasies that we may re-construct what parts of their personality are really forming within them and what they are like. . . . *Understanding your child does not mean plaguing him with questions. . . .* much of that understanding has to be done without questioning or talking about it." It is at this point that an activity such as creative writing proves of special value.

Sailor Dan's program, in the "Listen and Learn"² series, supplied the "spark" for much of our writing the past year. Each Friday afternoon at 2:15 found us, dials set, waiting breathlessly to hear whose ideas for stories Sailor Dan would use *that* day—and later, from the quantities we had sent him, whose stories he would choose and actually read over the air!

In evaluating this activity, at the close of the year, the teacher realized that one of its main outcomes was the insight into each child's personality she had thus obtained. In several cases emotional problems had been developing of which she had been quite unaware.

Betty's case may serve as an illustration. She had come into the group in the middle of the year and had remained quite aloof. Not until the writing was underway did the teacher see that Betty had rather a serious problem with which she was struggling. She was intensely lonely, missing her former friends and classmates as well as her father from whom her mother was separating. This knowledge, most of it revealed in Betty's stories, helped the teacher greatly in dealing with her withdrawal tendencies. The last weeks of school saw Betty finding a real place in her group and on the last day she confided, "You know, I like this school now—I hope we don't go back to Kansas!"

An even more serious problem than Betty's was partly revealed in this story of a pig named Pinky and a horse named Blacky, written by a ten year old colored girl:

One day Pinky and Blacky had a fuss. Pinky said, "I am Pink and you are Black, so ha ha ha!"

Now Blacky didn't like this so he said, "At least I am wood and you are stuffed with cotton, so ba!"

Mary's occasional uncooperative attitude became more easily understood and dealt with after this story was turned in.

Evidences of a similar emotional problem may be noted in Sue's story which she called "The Boy who wanted to have a different face," and which contained this poignant sentence:

Then the teacher saw what was wrong and all of the children were laughing because his face was different than theirs.

¹F. Redl, *Understanding Children's Behavior*. New York: Teacher's College Bureau of Publications, Teacher's College, Columbia University.

²Heard over station WSUI at Iowa City, Iowa.

During the Christmas rush Jo Ann was reported to juvenile authorities for shop lifting. An analysis of the situation brought to light several significant factors. Her mother had recently re-married and her step father seemed to adopt rather a strict attitude toward her. Her two brothers were fond of Jo Ann but unfortunately manifested this by a great deal of teasing. She was the youngest in the family, the only girl.

Achievement in school was average, showing much variability, although an intelligence test rated her definitely above average. She didn't get on too well with members of her school group, and said on one occasion that, "The other kids just don't like me, I guess."

Her teacher felt that some important clues to Jo Ann's behavior might also be discovered in a story which she had written and in which she said:

Now Cinderella and Cinder liked adventures. One day they thought they would go to the attic and look at all the old things that were there. So up the stairs to the attic they went.

When they got to the attic the door was locked. They reached up, got the keys and opened the door. ———In one room there were shoes, in another room there were dresses, there were stockings in the next room and the last room of all had nothing in it at all but a blue spot. ———All of a sudden a hidden door opened and the girls saw gold, pearls and many other rich gems——Their greedy mother was killed later by a Black Widow spider when looking for more gems.

Certainly a need for conferences with members of Jo Ann's family is indicated in order to aid in removing the causes for her feelings of insecurity and dissatisfaction with life which had presumably re-

sulted in the shop lifting excursion. What was done in school to improve the situation will be noted under (2).

- (2) *How creative writing activities may be used in dealing dynamically with some of the emotional problems which may be developing in children.*

Writing may be the "safety valve" which children need. As James Hymes says, "You can provide the safety valves. You can have things for these children to do where their feelings can come out gradually, gently. You can use your program to reduce the pressure inside."³

Jo Ann's teacher realized that she needed an outlet for her dissatisfaction with life, and a safer channel for her inventive imagination, as well as a means of acquiring status in her group. A chance to write freely and the opportunity to read her stories to her classmates, who listened with avid interest, seemed excellent therapy. Her artistic resources were also utilized as she often illustrated her work. No more has been heard of shop lifting.

Hazel was a shy, mild youngster showing as little aggressive behavior as anyone in her group so we were somewhat startled as we listened to the opening of her story:

HAT TOWN HAS A FIGHT

Once in the middle of Tin Pan Alley lived a hat named Tuffy and one named Bully. They were the toughest hats in the block. But they had never met. They said if they ever met they would knock each other's block off!

Might it not be assumed that Hazel's aggressive feelings were finding expression in this way rather than being harmfully "bottled up?"

³J. L. Hymes, *Discipline*. New York: Teacher's College Bureau of Publications, Teacher's College, Columbia University.

It is interesting to observe how children in their writing so often project their own feelings and problems into the characters they put in their stories. This group seemed especially prone to use animals in this manner. Harold's story may serve as an illustration:

I AM A DOG

I am a dog and I like to run. I like to hide bones too! Well, I hid my bone one day and a man came and dug it up! I said, "Here, what are you doing with my bone?"

He called the cops but I played smart. I just walked up to one of the cops and said, "I like you!"

He said, "Who said that?"

So I said, "I did."

He said, "You can't talk, you're a dog."

I said, "What did you think I was, a flatfoot like you?"

Then he said, "Come with me, I am going to take you to jail."

So I bit him too and ran home as fast as I could.

Oh, by the way, they didn't find me either!

Our acceptance of his story seemed to do something important for Harold.

This same projection of personal feelings may be seen in Dick's story:

THE COW AND THE BULL GET MARRIED

One day there was a cow whose name was Jane, and she wanted to get married. There was a handsome bull in the pasture. His name was Bob. The Bull, he didn't like the girls! All he thought of was baseball—but he was good!

It obviously never occurred to Dick, or his audience, that there was anything incongruous about a baseball playing bull!

- (3) *How creative writing activities may be used to help children become familiar with the causal behavior concept by encouraging plot con-*

struction along certain lines. (see pages 2 and 3)

In this connection the teacher must use a light touch indeed! There must be no insistence upon following any set plot ideas—merely a suggestion thrown out occasionally. There should be no attempt at detailed plot analysis or forced discussion to bring out points.

The causal approach may be noted in Larry's story:

THE FIGHTING TEDDY BEAR

Next week the Teddy Bear was supposed to fight the Tiger. He didn't want to fight the Tiger because he knew the Tiger was stronger than he was.

Often the causes of behavior are rather subtly implied in children's writing and may be almost unconsciously given, as in this story of Arlene's:

So that night they went to headquarters #1 which was run by Linda Lion. When they got there Chap said, "You're looking lovely tonight, Linda."

"What is it you want *this* time?" asked Linda.

"The Hop Pop Rag," said Chap.

If creative writing activities are to have any value from a mental health and behavior point of view, as well as contributing to certain language goals, these points should be kept in mind:

- (a) *The vital role played by the teacher as she uses the dynamic, or causal, approach to behavior in all of her relationships with her pupils must be emphasized.* Dr. Ralph Ojemann⁴ believes that it is one of the most important influences in school through which

⁴Ralph H. Ojemann, "An integrated plan for education in Human Relations and Mental Health." *Journal of School Health* XX (April, 1950).

we can help the child learn the dynamic approach.

- (b) *Writing should never be forced or assigned*, but done during so called "free periods." Those who do not wish to write may read or engage in other types of activity.
- (c) *Children should be allowed to write freely* without being hampered by rules of paragraphing, capitals, etc. Separate periods can be provided in which these skills receive emphasis.
- (d) *There must be an opportunity for children to read their efforts* to the group if they wish to, but this should not be required of them.
- (e) An attitude of acceptance of what has been written must be cultivated by the group, taking their cue from the teacher. Dr. Gottlieb⁵ stresses the importance of a complete tolerance of the child's efforts at some point.
- (f) It is often a good idea to have a committee select the stories enjoyed most (the best contribution each child has turned in during the semester, for example) and compile them into a class book. They may be illustrated during an art period as a culminating activity or read over the radio if such facilities are available.
- (g) Care should be taken not to read into what children write more than may actually be there. Their active imaginations must always be taken into account.

Advantages of the integration of the dynamic approach to behavior into creative writing activities:

- (a) It may be used on almost any grade level.
- (b) It furnishes more than a static survey of pupil's personalities; it supplies a means by which the teacher can keep her finger on the pulse by noting strains that develop before they have had time to become serious.
- (c) It is a valuable aid in overcoming difficulties involved in understanding the individual child presented by large classes.
- (d) It serves as an excellent means for satisfying the gregarious need for status within one's group.
- (e) It provides a place in the curriculum where children do not have to learn facts but have a chance to develop emotionally

In conclusion, classroom experience has convinced the writer that the causal approach to behavior may profitably be integrated into the language arts curriculum by means of creative writing activities. Three ways in which this may be done have been discussed. Of greatest value is the deeper insight into each individual child's personality which is made possible, although rich possibilities for dealing with children's emotional needs were also observed.

⁵Assistant director, University Psychopathic Hospital, Iowa City, Iowa.

Six-Year Olds Can Write

EVELYN G. BICE¹

One of the most thrilling experiences a first grade teacher can have comes when her children show a desire to put down thoughts on paper. Many people pooh-pooh the idea that six-year-olds can express themselves creatively with pencils, but with a little encouragement they can do so very well. They can do it with their own practical, six-year-level vocabularies. They can give life, zest, and dignity to empty pages. They bend over their tables and labor in the throes of creation. They are earnest and thoughtful. But all is joy when one of them comes to you and says, "Here is my own story. I wrote it myself."

To help children satisfy the creative urge to write, the groundwork must be laid early. From the very beginning of first grade, children should be encouraged to talk together. They ask questions. They exchange ideas. They talk about their lives and their problems. When complimented on sitting so still for a particularly long discussion period, one child sighs and says, "But it's been so interesting."

After a bit the children are learning to read from "real" books. They gain in vocabulary, in word mastery, and so in oral expression, too. The plots in the stories they read are matched by experiences in their own neighborhoods. Development of appreciation and ability to pick out humorous bits comes quickly now.

Through the long winter months, some spelling is learned. Children learn to spell a few words that they meet often

in their reading books. Reading has more meaning and spelling the easy words gives a feeling of kinship with the book and the chart. Words are always taken from context and always have relationship to everyday usage. Thus the children learn words in many situations.

In the early spring the teacher begins to make casual remarks, such as, "Robert made a picture of a boat today. He asked me to put the word on his picture, but do you know, I think he could have written it himself." If a child has an interesting experience to share, the teacher may say, "That would make a good story if it were written down."

Later the teacher is surprised to find that Robert and many other children too can write words on their pictures. Then comes a day when tearful Johnny says, "I wanted to write a word on my picture, but I couldn't." The teacher questions Johnny and finds that he would like to write the word "boys." She may turn to the group and say, "I wonder how Johnny could find out, all by himself, how to write 'boys'." Everybody thinks and someone comes up with a suggestion. And sure enough, there is the word, right in Johnny's reading book, where he can copy it proudly all by himself.

Now a new vista is opened. Now the children have a new technique. They can look in their reading books to find words they cannot spell. It is time to go forward

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another step. We are ready to talk together about writing down some ideas the children may have. So we talk about writing a whole story on writing paper some day. We make a few simple suggestions on a group basis, such as:

1. Write about something we do.
2. Write about things we have.
3. Write about things we know about.
4. Write about things that are true.
5. Try to use words we can spell or find by ourselves.

In a little while someone will break the ice and write a few lines. After he has read it to his friends, others will make the attempt. It is amazing and wonderful how the stories will flow from those flying pencils. Every toy is the subject of many compositions. Every baby brother or sister is thoroughly discussed in terms of age, behavior, achievements, and family relationships. Every family activity is recorded to be read to the group. The stories are displayed on the bulletin board, read to other grades and proudly taken home at last. Sometimes an illustration accompanies the story and is pasted on carefully, if not neatly, to make the narrative more interesting and vivid.

Here are some stories chosen at random during the course of a few days in the latter part of April. If some of the words look peculiar to adult readers, please remember that the children often write words as they feel them, not on the basis of correct spelling. These stories have little attempt at punctuation and they are just as they appear on the manuscript paper they are written on.

My Story

Yesterday we went bike riding
and we had a lot of fun
going bike riding
After that we played dolls
Then we went home

Nancy

My Story

I have a television
I like it very much
It is brown
It is are very own
We look at it every night

Karol

My Wagon

I like to ride in it
It can go fast
I like to ride fast
It is a red wagon
I like red

Donald

My Story

My brother and I play together
we have fun and my mother plays
with us to
and daddy with us to
We all like to play

Michele

My Story

I have a new comb
my comb is pretty
I like it very much
my comb is very nice

Jimmy

My Story

I went to Three River Drive
On the way back we saw some pigs
some pigs were little and some
pigs were big
We saw some little lambs and some big
lambs and we had lots of fun.

Dotty

My Little Boat

it is blue
it is a motor boat
I like it
it can float
it is a good boat
I like my boat

Don

My Story

I saw a film
How Animals Move
I saw a rattlesnake
He was walking withOut feet
his tail was helping
I like the film

Pam

My Story

We saw a film about Animals
and how they move a round
They move by feet and wings
They twist their muscles
I like to see films

Michele

My Story

I have a new sweater
It is a very pretty sweater
My mother and my father like it too
very very much

Shannon

My Story

I went to North Carolina
I had a lot of fun
Bobby and I were playing when
I fell in the fish pond
I went down, down

Mike

The Snakes

I saw a movie about
Snakes. Snakes Move with
muscles. They do not have feet.

Shannon

My Story

I saw a film
about Animals
this is one of the animals
the snake is interesting
it Moves by muscles
the snake has a lot of muscles

Donald

My Story About Snakes

the snakes twisted their bodys
we learn all about animals
some animals walk

some animals fly
some animals swim

Dotty

Some stories are extremely short. Some are long and involved. No story is ever rejected. No child is denied his chance at creating something. Sometimes words must be used that are not within the reach of the children's written vocabulary. Then they must consult a grown-up and this can be done without disturbing the rest of the group. They tip-toe to you, think hard for a minute, then say, "Do you know how to spell 'television'?" Or one of them will astonish you by saying, "How do you write 'gether'?" It takes a little probing to find out what he means. Finally you elicit, "Well, I want to say 'We play together'" and I know how to write 'to' so please write 'gether'." Then another says "How do you write 'smorning'?" When you look puzzled, he explains, "I want to say, 'It rained smorning'." Yes, creative work is always interesting and most unexpected.

The efforts made in first grade are never thrilling tales with a plot. They are not masterpieces of fantasy or imagination. The spelling and punctuation are far from perfect. The six-year-olds are very literal. They put down what they know and what they see. They are mainly interested in their own little worlds and that is what we want them to write about. We know that enjoyment of expression is important and isn't that what we are trying to develop?

Writing Original Ballads In Junior High School

SISTER ANN MARIE, F. S. P. A.¹

It is a recognized fact that originality in students can be cultivated. Teachers have, therefore, long been aware of the possibilities of developing the imaginative powers of their students through the various phases of written composition. In the realm of creative verse, however, such exclamations as, "My class write poetry?" are not uncommon on the lips of elementary school teachers. Often teachers have misconceptions regarding creative verse writing and, as a result, they greatly underestimate their pupils' poetic abilities.

Creative verse writing can sometimes be "caught" from the instructor—at least, the desire and enthusiasm for it may be contagious. Yet, to some extent verse writing can and should be taught. When some real experience has entered into a child's life, it is very likely that he will feel an impulse to tell a story about it. It is important to recognize such a story as the initial manifestation of a desire to express, to create. Similarly, when a good story has been presented to a child, it is not unlikely that he will enjoy the experience of making it his own by writing it in verse form.

The following lesson plan shows some of the possibilities for developing an appreciation of creative verse writing and of stimulating enthusiasm for such exercises. The teacher is not attempting to teach creative expression for the purpose of making future poets. She is teaching creative verse primarily to help students to cultivate their powers of observation; to be-

come cognizant of their feelings, their thoughts, and their awareness of life; and to provide them with an opportunity of giving expression to their thoughts and emotions in a new and fascinating form.

Children are universally fond of poems that tell stories. These story-poems have an added appeal for young readers because the swift movement of verse enhances the dramatic appeal of a good story. The concentrated form offers maximum excitement in a minimum of words. Historical and biblical episodes as well as children's classics provide excellent ballad material. Moreover, the children's familiarity with these stories and their love of them are compelling motives for using them as the basis for creative verse writing. Because of the wide appeal of the ballad, it was chosen as the verse pattern which the students were to imitate in the venture in creative writing here described.

Although there is a great variety in the ancient and modern ballads, still the traditional ballad stanza has a pattern of rhythm and rhyme which is simple and easy to catch, and which can, therefore, be readily imitated by youthful writers. It has been found that students have an appreciation of structure and find pleasure as well as satisfaction in conforming to definite patterns.

¹Principal at St. Wenceslaus School, La Crosse, Wisconsin, which is Viterbo College's teacher training school, 1946-1950. Now instructor in the Department of Education.

*The Lesson Plan**Grade:* Eight

Presupposition: The presupposition was that the children had read and studied various ballads and that they had had many ballads read to them; that they had discussed and had caught the rhythm of the ballad stanza, and that they had had some practice in supplying rhyming words as well as drill in matching meters.

Aims:

1. To arouse interest in and appreciation of an author's efforts in writing verse.
2. To teach pupils how to give expression to their thoughts in ballad form.

Procedure:

Up to this time the class had been interested in reading and studying ballads written by others. The pupils had learned that ballads tell a story in a poetic and musical way and that the ballad stanza has a form all its own. Now they were going to write a ballad themselves.

The first step was to explain that the ballad stanza is always simple, usually consisting of four lines. The first and third lines have four accents each and the second and fourth lines have only three accents. The pattern of the ballad stanza was written on the blackboard and explained.

u — u — u — u —	a
u — u — u —	b
u — u — u — u —	c
u — u — u —	b

Simple instruction like the following made clear the rhyme scheme: "The second and fourth lines rhyme. Notice the two b's indicating this rhyme. What about the first and third lines? They have no special rhyme."

Next the class read the ballad, "Stormie" (*Think and Do* workbook to accompany *Paths and Pathfinders*, Scott, Foresman and Co., Chicago, Ill.) and supplied rhyming words for the last lines. The pupils also discussed the perfect meter found in most of the stanzas. It was also shown that sometimes the rhythm was not smooth; at times there seemed to be too many syllables and at times too few. But, in general, the swing of the stanzas was easy to catch as the ballad was read aloud. With the rhythm ringing in their ears, pupils experienced some of the pleasure that thrilled the villagers of England and Scotland as the bards or minstrels sang their lays.

As a second exercise pupils quoted original lines to match the meter of the long and short lines in the poem under consideration. The following examples are illustrative of the children's responses:

u — u — — u —
The sunset gave a ruddy glow.
u — u — u — u —
The river flows into the sea.
u — — u — u — — u —
The clouds were fluffy, white and soft.
u — — u — u —
I wondered what to do.
u — — u — u —
I see my mother dear.
u — — u — u —
The train was big and black.

After this preliminary work, the class decided that Rip Van Winkle would be an interesting story to write in ballad form. In order to keep the proper sequence in the principal events of the story, the following skeleton outline was developed with the class and written on the board:

- I. The setting
- II. Principal characters
- III. Rip's favorite recreation

- IV. The encounter with the stranger
- V. Rip's long sleep and awakening
- VI. His return to the village
- VII. His last days

Then with the cooperation of the group, four stanzas of the ballad were written. The members of the class participated by contributing rhythmic lines, rhyming words, and sometimes merely giving suggestions with regard to content which the abler students readily set to rhythm and rhyme. The children were warned to omit details or simply to imply them, in order to keep their ballads from becoming too long and from retarding the action of the story.

Activity: The completing of the ballad begun in class was assigned as the controlling activity. The following skills were to be tested:

1. Capitalization and punctuation of poetry.
2. Accent and correct sequence of thought.
3. Adherence to correct ballad stanza.
4. Choice of words.

.....

The following are representative stanzas taken from the pupils' ballads in original form:

Poor Rip at last reduced to despair
In order to escape his labor,
Just took his dog and strolled away,
To visit a friendly neighbor.
(Roberta K.)

Then Rip took up his dog and gun,
For the mountains they were bound.
With Dame Van Winkle left behind,
They left without a sound.
(Arthur C.)

The inn where time would pass away,
Van Winkle loved the most.
They'd sit and talk and have some jokes
And Bummel was their host.
(Joan M.)

One day he started to climb a hill,
A stranger called his name.
He carried his keg till he reached the top,
And saw men playing a game.
(Robert N.)

Up a mountain bed they went,
Until a clearing they saw.
The men in it were quaint but gay.
And all kept silence in awe.
(Ronald J.)

They marched up high to a little ravine,
Poor Rip, he was so scared.
These queer, odd folks they didn't speak,
In size he couldn't compare.
(Kenneth Z.)

At last he grew so very tired,
To keep awake he tried.
He fell asleep for twenty years,
The people thought he died.
(Elaine H.)

His gun was rusty when he woke,
And I'm sure the story's true.
His gun was gone, and his dog was gone.
And he was feeling blue. (Paul W.)

He looked for his gun with great dismay,
The dog was nowhere in sight.
His gun turned out to be rusty and old,
Although he kept it so bright.
(William L.)

He returned to the village from whence
he came,
And at him the people did look.
He wondered why they took such notice,
For his beard had grown a foot.
(John B.)

The day he came back, I forgot to tell
Was Independence Day.
The people were voting and having some
fun,
When Rip showed up in dismay.
(Barbara S.)

He finally found his daughter dear,
With grandson husky now.
She told him she was married, too
And would take him home right
now.
(Michael K.)

Writing Is Fun For Seventh Graders

IRNA RIDEOUT¹

Imagine my surprise when many of my students informed me that they wanted to write books during the summer vacation and bring them to me next fall. Could this be the same group of seventh graders that came to me last fall? My creative writing project must have been a success.

One day early last fall I showed my classes a pamphlet describing a book by our local author, whom they admire, and asked, "Would you like to publish a book?" My pupils smiled incredulously. Questions came fast, one more often than the rest, "What could we write about?"

Together we discovered intriguing subjects. One of the girls had been giving me a day by day account of her charming two year old sister. Wouldn't a book about her be fun to write and invaluable to the little girl later? Some families had unusually interesting hobbies. The seventh graders had more ideas than they could possibly use.

Twenty-six of my seventy-eight students responded. They were not writing for credit, just for fun. Every day they brought me ideas, chapters, and questions. Punctuation and spelling took on meaning. Boys and girls began to thrill over strong sentences and colorful words which they read in library books—books which now took on new allurements. They and I read parts of books we enjoyed to the whole class, and often we read excerpts from their own creative work. Together we checked the writing in odd moments of the day or before and after school, and

together we made revisions or planned such items as illustrations and covers.

It was the first week in January when the books, most of them well bound and beautifully illustrated, were brought to school. There were stories for small children, such as "The Adventures of Iggy Pig." There were books on special interests like "Dancing Toes and Flashing Fingers." The little two year old sister was there too in "Poopsie," with an explanation that she has a perfectly good name, Jane, which no one uses. Books about pets were popular, one of the best being "My Eleanor," about the author's pet rabbit, Eleanor Roosevelt Rabbit. We were thrilled about them, especially when our local librarian, after seeing them, invited us to display the books in the Adult Library with a sign above them, "Our Young Writers."

Our next thrill came when the A. A. U. W. discussed our project on a radio program and invited listeners to the library to see the display. Then the president of the Community Council, speaking before several hundred women at a luncheon, complimented us and read two of the poems from one of our collections. Our local paper also carried a story and an item in the Round About Town section about the seventh grader who said proudly to the librarian, "I'm the author of that book."

It was a big day when the books were returned to our school for a display. Two

¹English teacher, Longfellow Junior High School, La Crosse, Wisconsin.

little sisters, a brother, a parakeet, two love birds, a canary, a black cat, and an enormous white rabbit were exhibited with the books written about them. During the afternoon we invited other classes in to see the books and to hear the seventh graders talk about them. Authors took a bow and excerpts were read from some of the stories.

Immediately after the exhibit I was besieged by requests for a repeat performance the second semester. Since there was no emphasis placed on earning extra credit, I wondered what their motives were. In answer to my question I was told that writing is fun, that it keeps the mind off everything else, that often there is nothing to do, that good books inspire writing, and that writing is something wonderful.

Again my young writers worked. There was more enthusiasm than the first time. Fathers, mothers, and even grandparents were called on to help with the gathering of information, typing, and illustrating. Friends helped each other with illustrating and binding of books. Sharing was fine if the author gave credit where it was due.

In May fifty-seven students of my seventy-seven presented their books. It was a thrill to see the pride of these boys and girls as they handed me their work, many of the books brought to school in wax paper for protection. This time our stories were more interesting, titles were more intriguing, sentences were better constructed, and vocabulary was noticeably richer. Bindings and illustrations brought exclamations of delight from adults as well as students.

This time we exhibited in our own library after school with the parents of the authors as guests. Six members of a committee planned the affair and assumed all responsibility for making it a success. There were cool drinks and cookies made by the seventh grade class in Home Economics. Big printed signs directed visitors to books of Adventure, Animal Stories, Biography, Mystery, Collections, Science, Sports, and Travel. For a program the six committee members spoke on the three books of their choice, reading an interesting chapter from each. Several of the writers were in the costume of the country about which they had written. Our guests loved the exhibit. They laughed over the "Further Adventures of Iggy" with its stories of the troublesome trio, Mark Wolf, Carol Coyote, and Freddy Fox. They were amused over "Grandma's Stocking Full of Tales" about the author's ninety-six year old grandmother's early life and courting days up to the time she answered Mr. Larson's proposal with, "Yes, Albert, I would love to become Mrs. Larson." They were delighted with the story of the little ghost, Boo, who wanted to scare other little ghosts but found himself badly frightened by his own parents. They appreciated such amusing items as this about Jet, a cocker spaniel, "I hope Jet doesn't mind all the little tricks I used in my book to make her life more colorful than it really is." And this, about a small brother, "Ronnie is a fine boy and will always be, but still there is something to the old saying, 'Boys are made of puppy dog tails.'" They were touched by the account of a dog, Boots, killed before the completion of the book, when the author said, after dedicating the book to

a new dog, Sandy, "I suppose you wonder what another dog is doing in the life story of Boots. Well, Sandy is doing her best to take the place of Boots. Yes, it just doesn't seem right without a dog around the house, especially after having had such a wonderful companion as Boots."

What did my seventh graders learn from our project? They learned to take pride in a job well done. Not one would have tolerated a book which had poor spelling, incorrect punctuation, and poor makeup in our display. They were willing to spend many hours making their books just right.

They learned to cooperate. Those who were good artists gladly gave their services. Others who felt they had no special talent were proud to have a share in putting the book together.

Many of the boys and girls began to appreciate their home and people responsible for their happiness as evidenced in dedications like, "To my grandmother Aleman, who was the best friend any boy could have," and "To my mother, who feeds the cat."

Some of the pupils learned that differences in race don't matter. Our two Indian girls, who had been so reticent about taking part in discussions of Latin American Indians in Social Studies, now speak with pride of the Hochunkras because they saw how interested the others were in the development of their book about the Winnebago tribe to which they belong. When one of our speakers announced that the book was written, not by Polly and Elethe but by Hi noo gee

sha hoonk Ka and Low goi nay ga, both girls were pleased.

They learned that adults are very proud of their achievement in good writing. Parents and even neighbors came to school to see their work. And they were really thrilled when we were invited to bring the books this summer to a creative writing class at the State Teachers College in our city.

They learned that writing is a fine leisure time activity.

They learned how powerful words can be. One girl in her story, "The Private Life of Ginger," made her dog such a real personality with her chapters on "Love at first Sight," "Wedding Plans," and "Going on a Diet," that another seventh grader was very much surprised when she finally saw Ginger. Her comment to me was, "I saw Ginger and do you know she's just an ordinary dog?"

The students themselves made statements such as these:

"It helped me very much to write a book because a good book means good spelling, correct punctuation, and clear sentences. Since the books were going to be shown I worked twice as hard to make mine good."

"I think it did me a lot of good to write a book because I learned how to spell, punctuate, and write good paragraphs. Besides, I had fun doing it. This showed that I cannot only read good books but that I can write too."

If in May, at the close of an unusually busy school year, my students are planning to spend part of their summer va-

(Continued on Page 400)

Fortieth Annual Meeting of The National Council of Teachers of English

Municipal Auditorium, Milwaukee

November 21-25, 1950

Convention Theme: *All Americans Have a Vested Right in English*

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PROGRAM (Partial and Tentative)

TUESDAY, NOVEMBER 21

Meeting of the Executive Committee, 9:30 A. M.-10 P. M.

WEDNESDAY, NOVEMBER 22

Meeting of the Commission on the English Curriculum, 9:00 A. M.-5:00 P. M.

Meeting of the Executive Committee, 7:30 P. M.

THURSDAY, NOVEMBER 23

Continuous Exhibit of Materials and Aids for Teaching

Meeting of the Board of Directors, 9:30 A. M.-3:00 P. M.

(All members of the Council are invited to attend as auditors)

Annual Business Meeting, 3:15-4:15 P. M.

(All members of the Council participate in this meeting)

Reception for Members, 4:30-6:00 P. M.

General Session, 8:00-10:00 P. M.

Presiding, Paul Farmer, Atlanta, Georgia, High Schools; First Vice President of the Council

Invocation—Reverend E. J. O'Donnell, S. J., President of Marquette University

Welcome—Harold S. Vincent, Superintendent of Schools, Milwaukee

President's Address: "For Mortal Stakes"—Mark Neville, John Burroughs School, St. Louis

The Teacher of English in the Modern World—Max J. Herzberg, Weequahic High School, Newark; the *Newark News*; Council Director of Production of Oral and Visual Materials

Implementing the Curriculum Commission Report in the Local Program of Curriculum Revision—Dora V. Smith, University of Minnesota; Director of The Commission on the English Curriculum

ELEMENTARY ENGLISH

FRIDAY, NOVEMBER 24

LARGE-GROUP MEETINGS, 9:45-11:45 A. M.

General Topic: THE WAYS LANGUAGE IS LEARNED AND USED:
PRESENTING THE PHILOSOPHY AND POINT OF VIEW

Group I. *The Learner*

What Do We Know About the Ways of Learning?

Presiding, Thomas C. Pollock, New York University

Basic Factors of Growth and Development—William Martin, University of Illinois

Using What Is Known About Growth and Development to Help Young People Learn
and Live Together—Robert J. Havighurst, University of ChicagoThe Role of Reading and Literature in the Development of Sensitivity—Lou LaBrant,
New York UniversityGroup II. *The Learning*

What Do We Know About Principles of Learning and Measurement?

Presiding, Robert C. Pooley, University of Wisconsin

Structural Linguistics and Language Learning—Charles C. Fries, University of Michigan

Language Learning Adapted to Learning Pace—Mildred M. Dawson, State Teachers
College, Fredonia, New YorkEvaluation of Recent Practices in the Measurement of the Use of Language—Angela
Broening, Baltimore Public SchoolsGroup III. *The Use of Language*

How Is Language Used in a Democratic Society?

Presiding, John J. DeBoer, University of Illinois

The Meaning of Democracy in America Today—A. John Bartky, Stanford University

Democratic Living in the School—Marion Edman, Wayne University

Human Relations in a Cold World—Walter Loban, University of California, Berkeley

Luncheon Sessions, 12:00 M.

1. Books for Children: A Luncheon for Librarians and
Teachers in Elementary and Junior High Schools

Presiding, W. W. Theisen, Assistant Superintendent of Schools, Milwaukee*Speaker,* Mrs. Florence Cranell Means, Author of *Shattered Windows*, *Assorted Sisters*,
*The Silver Fleece**Guests:* Authors and publishers of children's books, seated among the teachers and
librarians

2. Annual Business Meeting of the Conference on
College Composition and Communication

Presiding, John C. Gerber, Iowa State University, President, CCCC

FIRST SERIES, 2:15-3:30 P. M.
THE WAYS LANGUAGE IS LEARNED AND USED:
ANALYZING SITUATIONS AND PROBLEMS

1. *Becoming Good Group Members*

(Sponsored by Committee on Participation and Leadership,
Alexander Frazier, Phoenix, Arizona, Chairman)

Chairman, Robert Haas, University of California, Los Angeles

Sharing Responsibilities: Leaders and Members—Peter Donchian, Wayne University

Discussion Leaders:

Agnes Boner, Montana State University

Anne Campbell, Prairie View, Texas, Agricultural & Mechanical College

Bernice Freeman, Georgia State College for Women, Milledgeville

Lawrence Flaum, Drake University

Margaret Hannon, Los Angeles Public Schools

Frances Hueston, Deering High School, Portland, Maine

Sema Williams Herman, Gregory School, Chicago

Mary Williams, Kirkwood, Missouri

2. *Using Instructional Aids*

(Planned by Committee on Audio-Visual Aids,
Max Herzberg and Nathan Miller, Chairman)

Chairman, Nathan Miller, Miami, Florida

Television and the School—Dallas Smythe, University of Illinois

New Techniques in Motion Picture Appreciation—John E. Braslin, Teaching Films
Custodians. To include the showing of a film on appreciation made at the suggestion
of the Council's T. F. C. Committee.

Discussion Leaders:

Hardy Finch, Greenwich, Connecticut, High School

Edward J. Gordon, Germantown Friends School, Philadelphia

Max Herzberg, Weequahic High School, Newark

Leon Hood, Clifford Scott High School, East Orange

Marion C. Sheridan, James Hillhouse High School, New Haven

3. *Using Speech in the Full-School Program*

(Planned in Co-operation with the Committee on Speech,
Margaret Painter, Chairman)

Chairman, Margaret Painter, Modesto, California

The Place of Speech in the Full-School Language Program—Charlotte Wells, University
of Missouri

The Relation of Speech to All School Subjects—Harold Huseby, Ballard High School,
Seattle

Discussion Leaders:

Robert DeClerg, St. Louis Park High School, Minneapolis
 Dorathy Eckelman, Illinois State Normal University
 Oscar Haugh, Superior, Wisconsin, State Teachers College
 Hazel Larson, Junior High School, Des Moines
 Ruth McCarty, West High School, Madison
 Irwin Phillips, Alhambra, California, High School
 Clarence Shoemaker, Shortridge High School, Indianapolis
 Bess Sondel, University of Chicago
 Lillian Wikman, Phillips Junior High School, Minneapolis

4. *Using Community and Local Backgrounds*
 (Planned in Cooperation With Folklore Groups)

Chairman, Elizabeth Pilant, Ball State Teachers College

Discovering and Using Community History and Folklore—Earl C. Beck, Central Michigan College of Education

Impact of Our Folklore Upon American Prose Writing—Ernest E. Leisy, Southern Methodist University

Impact of Our Folklore on American Poetry—Arthur Palmer Hudson, University of North Carolina

Discussion Leaders:

Violate Asimont, Pulaski High School, Milwaukee
 Mody Boatright, University of Texas
 Thelma James, Wayne University
 Hugh Jansen, University of Kentucky
 Franklin J. Meine, American People Encyclopedia, Chicago

5. *Developing Children's Theater and Using Creative Dramatics in School*
 (Planned co-operatively by NCTE and National Thespian Society)

Chairman, Blanford Jennings, Clayton, Missouri, High School

Speaker.

Demonstration of Creative Dramatics—Rita Criste, Northwestern University

Grade Six Class—Marjorie Allen, Hartford School, Milwaukee

Discussion Leaders:

6. *Developing an Evaluation Program for Language*
 (Planned by Committee on Appraisal of Evaluative Techniques,
 Wilfred Eberhart, Chairman)

Chairman. Irvin C. Poley, Germantown Friends School, Philadelphia

What Reading Abilities Can be Measured and How Can They be Measured?—

How Can Usage Be Measured In An Era of Changing Standards?—Royal Morsey, Ball State Teachers College

How Can Growth in Written Work be Measured?—Wilfred Eberhart, Ohio State University

Discussion Leaders:

Angela Broening, Baltimore Public Schools
Aileen Traver Kitchen, Teachers College, Columbia University
Frederick Mayer, University of Pittsburgh
H. Prentice Miller, Emory University

7. *Developing Personality Through Books*

Chairman, George Murphy, Pennsylvania State College

Speaker, Louise Rosenblatt, New York University

Discussion Leaders:

Clio Allen, Natchitoches, Louisiana, High School
Dwight Burton, University High School, University of Minnesota
Stevens M. Corey, Madison
Leslie Garnett, Kent State University
Dorothy McCarthy, Fordham University
Walter Scott Mason, University of Miami
Mary Tingle, University of Georgia

SECOND SERIES, 3:45-5:00 P. M.

THE WAYS LANGUAGE IS LEARNED AND USED:
CONSIDERING ADAPTATIONS AND SOLUTIONS

1. *What are the Values of a Full-School Language Program?*

Chairman, Marion S. Walker, Nutley, New Jersey, High School

Discussion Leaders:

Miriam Booth, Public Schools, Erie
Mary Campbell, State Teachers College, Grand Prairie, Texas
Dorothy Dixon, Pasadena City College, Pasadena
Ruth Goodrich, Fort Dodge, Iowa, High School
Gwen Horsman, Public Schools, Detroit
Edward Rutan, East Carolina Teachers College, Greenville, North Carolina
Marion Zollinger, Public Schools, Portland, Oregon

2. *The New Teacher in the Community—What I was Unprepared For!*

Chairman, Francis Shoemaker, University of Wisconsin

Discussion Leaders:

Marion Young Adell, Cleveland
Bessie Ebaugh, University of Houston
Francis Chisholm, River Falls Wisconsin, Teachers College
Rosemary Green, Riverside High School, Milwaukee
Jean Kanable, Randolph, Massachusetts, High School

ELEMENTARY ENGLISH

Marcella Lawler, Teachers College, Columbia University

Nell Murphy, Pennsylvania State College

Robert O. Pickering, Route 1, River Falls, Wisconsin

3. *What Constitutes Wise Use of Textbooks?*

Chairman, Lucia B. Mirrielees, Montana State University

Discussion Leaders:

Hall Bartlett, Teachers College, Columbia University

Luella Cook, Public Schools, Minneapolis

Gladys Kaump, Public Schools, Dodge City, Kansas

Thelma McAndless, Roosevelt High School, Ypsilanti

John H. McCallum, Harcourt, Brace and Company, New York

Trevor K. Serviss, Boston University and D. C. Heath and Company

Willard Spalding, University of Illinois

4. *What is the Relation of Grammar to Effective Expression?*

Chairman, J. C. Seegers, Temple University

Discussion Leaders:

John J. DeBoer, University of Illinois

Ethel Mabie Falk, Madison, Wisconsin

Charles C. Fries, University of Michigan

J. C. Tressler, Jamaica Estates, New York

5. *What are the Functions of Affiliate Organizations of the NCTE?*

(Planned in Co-operation with the Committee on Affiliates,

William D. Herron, Chairman)

Chairman, William D. Herron, West Side School, Newark

Speaker, Harold A. Anderson, University of Chicago

Discussion Leaders:

Alice Baum, Austin High School, Chicago

Richard Corbin, Poughkeepsie, New York, High School

Edward T. Hall, St. Marks School, Southborough, Massachusetts

C. Wayne Hall, MacDonald College, McGill University

Lucile Hildinger, Wichita, Kansas, High School East

Loretta Scheerer, Redondo Beach, California, High School

Margarete Teer, University High School, Baton Rouge

Mildred Webster, St. Joseph, Michigan, High School

6. *How Can Reading be Improved?*

Chairman, Blanche Trezevant, Baton Rouge, Louisiana

Discussion Leaders:

Richard Alm, Seattle Public Schools

Armella Bersch, Shorewood, Wisconsin, Schools

Mabel Lacy, Fort Hays State College, Hays, Kansas
 Sister Mary Louise, Webster College, Webster Groves, Missouri
 Louise Rosenblatt, New York University
 J. Harlan Shores, University of Illinois
 Helen Blair Sullivan, Reading Clinic, Boston University

7. *What Kind of Training do Teachers of English Need?*

Chairman, Winifred Nash, Roxbury Memorial High School, Boston

Discussion Leaders:

Lucy Herring, Ashville, Tennessee
 Edna Jones, Redondo Beach, California, High School
 Guy Moore, Los Angeles Public Schools
 Macyie K. Southall, Peabody College for Teachers
 N. P. Tillman, Atlanta University
 William R. Wood, United States Office of Education

8. *How Can We Meet Children's and Adolescents' Interests in Reading?*

(Sponsored jointly by Committee on Elementary Reading Lists and
 Committee on Adolescent Interests in Literature,
 Margaret Clark and Walter Loban, Chairmen)

Chairman, Walter Loban, University of California, Berkeley

Discussion Leaders:

Richard Braddock, Iowa State Teachers College, Cedar Falls
 Mabel Altstetter, Miami University
 Margaret Clark, Lewis Carroll Room, Cleveland Public Library
 Ellen Frogner, University of Minnesota, Duluth
 Helen Farr, Public and School Libraries, Madison
 Lawrence Welch, Willington, California

ANNUAL DINNER, 6:30 P. M.

Toastmaster, Irvin C. Poley, Germantown Friends School, Philadelphia

Double Vision—Katherine Anne Porter, author of *Flowering Judas*, *Pale Horse Pale Rider*, etc.

The Anglo-American Folk Ballad and Carol—John Jacob Niles, Assisted by Thomas Niles (age 11)

SATURDAY, NOVEMBER 25

Breakfast for Public Relations Representatives, 8:00 A. M.

Section Meetings, 9:30-11:30 A. M.

1. Elementary Section

Topic: Providing Enrichment Through Experiences in
 Reading, Writing, Speaking, and Listening

Annual Luncheon, 12:15 P. M.

Presiding, Mark Neville, President of the Council

Selections—A capella choir—High School, Milwaukee

Presentation of Radio Awards—Leon C. Hood, Clifford J. Scott High School, East Orange, New Jersey; chairman of the Committee on Radio

Mid-Century Revolt in American Poetry—Peter Viereck, Mt. Holyoke College; author of *Terror and Decorum* (Pulitzer Prize for Poetry, 1949)

What Can an American Believe?—John R. Tunis, author of *All-American*, *The Duke Decides*, etc.

Meeting of the Executive Committee 4:00-6:00 and 8:00-10:00 P. M.

REACTIONS TO TELEVISION

(Continued from Page 355)

- are seeing on TV. Discuss the merits and limitations of these programs.
2. Help children develop more effective habits and skills so that they will enjoy the act of reading as well as the results.
3. Discuss good books with pupils, and try to relate these books to favorite programs on television.
4. Recognize the fact that some of the satisfactions derived from TV are similar to satisfactions that come from the movies, the radio, and the comic books. Become acquainted with these media, and give whatever individual or group guidance is needed.
5. Lead pupils to read critically, to listen discriminately, and to evaluate the worth of pictured presentations offered on television and through other media.

The antidote for television lies in directing boys and girls to find satisfaction in reading good books and in other desirable experiences. To accomplish this goal, the home and the school must offer each child a series of successful experiences that fulfill his needs and satisfy his interests. Direction and patient guidance of children are needed, if television, like other popular media of education and entertainment, is to be used effectively in fostering children's growth.

The Educational Scene

Edited by WILLIAM A. JENKINS¹

The thirty-second annual celebration of Book Week will take place November 12-18. The slogan will be "Make Friends with Books."

The 1950 free Book Week Manual, listing all material available with prices, will be sent on request to the Children's Book Council, 50 West 53rd Street, New York 19. Book Week material this year includes amusing bookmarks, and three new recordings: *How a Book is Made*, with Eunice Blake, children's book editor and member of the American Institute of Graphic Arts; *Save Some Time for Books*, a talk for young people by Munro Leaf, and *Books—a Family Adventure*, by Dorothy Canfield Fisher.

The 1950 Book Week poster, reproduced here, may also be ordered from the Children's Book Council at Thirty cents each.

Four amusing streamers by leading artists which will attract immediate attention to books for children and contribute to Book Week displays are also available. The cost is twenty-five cents the set of four.



The new 1950-51 edition of the *Annotated List of Books for Supplementary Reading* (kg-Grade 9) has just been published by the Children's Reading Service and is available, free, to teachers who request it. The 96-page catalogue, edited by Dorothy Cadwallader, presents a list of 1,000 children's books from over 40 publishers, arranged by topics and school grade levels. A special section is devoted to books

suitable for remedial reading. Copies of the new catalog and details about book exhibits may be obtained by writing to the Children's Reading Service, 106 Beekman Street, New York 7.



Books for Boys and Girls has been released by the Houghton Mifflin Company. The 32-page booklet is a supplement to the Company's juvenile catalogue, released in the fall of 1949, and contains a list of their releases for the spring and fall of 1950, with a graded list of older titles. Both the catalogue and the supplement may be obtained by writing to the publisher at 2 Park St., Boston 7.



Adventuring with Books, an annotated and graded list of books for use with children in the elementary grades, has recently been prepared by the Elementary Reading List Committee of the National Council of Teachers of English, Margaret Mary Clark, Chairman. This is an up-to-date list of children's books, classified under such headings as picture stories for the primary grades, folklore and legends, books about other countries, adventure, biography, poetry, science, and art. A brief description accompanies each title, and the approximate grade level is indicated in each case.

Adventuring with Books may be ordered from the Council, 211 W. 68th St., Chicago 21, 60 cents a copy.



¹Mr. Jenkins is Assistant in Education at the University of Illinois.

Two recent publications of interest to elementary language arts teachers:

Edu-Grafts: New Vitamins for the Schools,

by Joseph W. Musial. Reprinted from *Education*, December 1949.

This professional cartoonist is shocked by teachers who find comics "distracting to pupils." He believes that they can be a *perfect teaching medium*, and "a new vitamin infused into the bloodstream of often anemic or schleratic syllabi."

Since the comics are here to stay, and since modern educators do not have to be sold on visual aids, the comic strip technique, whether in *Superman* or *The Races of Mankind*, should utilize its powerful appeal to the emotions. Comic characters can act out their exciting lives in the service of honorable educational motives. He asks, for example, "Why hasn't some one freed the mysteries of English grammar from the darkness of technical wordage into the light of cartoon illustration? . . . In it the young artist animates ideas that have baffled youngsters for generations. The pronoun is a substitute full-back rushing into the football game at a crucial moment, to take the place of one of the first-string nouns—either Person, Place, or Thing. The Dependent Clause is a little toddler being walked by his mother—he can't stand alone. Mr. Adjective and Mrs. Adverb are sign painters. On the scaffolding of a sentence they dip their brushes into their magic paint can and coat other words with various colors. Mr. Adjective specializes in painting Nouns and Pronouns; Mrs. Adverb is more versatile and paints Verbs, Adjectives, and even others in her own Adverb family. What child will turn a cold, dense eye to these animations?"

Mr. Musial is aware that comic strip techniques are not all good. Their greatest danger is that of over-simplification. Nevertheless, sacrifice is the price of simplification. The other danger is that teachers forget that a visual aid is, after all, only an aid. No comic strip, for example, should try to vie with literature. If he remembers this the user is safe.

Concluding, the cartoonist says, "The technical process of producing comic cartoon texts—at about the same cost as ordinary books—is here. Artists with the skill and ambition to make themselves useful to education are here. Teachers with their tireless efforts to find new ways of improving human understanding will always be with us too. It remains only for them to get together with artists and publishers to put comic cartoon to work for education."

The Use of English. A quarterly published by the Bureau of Current Affairs, London. This periodical was formerly titled *English in Schools*. Readers of *Elementary English* will find this British magazine of interest and use and with a viewpoint not foreign to our own in the language arts. For information about the publication write to *The Use of English*, 117 Piccadilly, London, W. 1.



School Life for May 1950 has a two-page chart, "How to Obtain U. S. Government Motion Pictures, 1950." The chart lists the agency, types of films available, how to borrow, rent or purchase films, and addresses to write to for further information.

Teachers who wish to have a more detailed listing of government films should purchase "A Directory of 897 16mm Film Libraries," compiled by the Office of Education. The Directory may be ordered from the Superintendent of Documents, U. S. Government Printing Office. Price 15 cents.



Writing in the *ABC Language Arts Bulletin* (Vol. 1, No. 6) Matilda Bailey shows how reading can help students solve their personality problems. In an article titled "Therapeutic Reading," Miss Bailey shows how students with physical handicaps have succeeded. Students may dissipate their prejudices, fears, and hates by reading, too, she suggests. A bibliography

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for elementary and secondary school students is included. For a free copy of the *The ABC Bulletin* write Dept. ST, American Book Co., 88 Lexington Ave., N. Y. 16.

A booklist entitled *Let Them Face It: Today's World in Books for Boys and Girls*, selected by the Children's Book Committee of the Child Study Association of America, 132 East 74th Street, New York 21, has been revised for 1950 and is available at 20 cents a copy. From the same source, you may obtain a new booklet, *Books of the Year for Children*, at 25 cents each. Some 300 outstanding books are listed.



The Eighth Annual Reading Institute will be held at Temple University January 29 to February 2, 1951. The general topic of discussion will be "Systematic Instruction in Reading." For information on the Institute, write to Emmett A. Betts, Director, The Reading Clinic, Temple University, Phila. 22, Penna.



Hunting a Career, may be ordered, free, from the U. S. Department of Labor. This pamphlet, designed as a guide to school counsellors, is a study of 524 boys and girls in search of jobs in Louisville, Kentucky.



The Rural Child in the Elementary School is the title of the April, 1950 issue of the *National Elementary School Principal*. The forty-eight page bulletin contains articles describing experience of rural administrators and classroom teachers in planning programs for rural school children. The bulletin may be ordered at 50c a copy from the Department of Elementary School Principals, National Education Association, 1201 Sixteenth Street, NW, Washington, D. C.



The Children's Books Committee of the Madison (Wis.) Public Schools has recently prepared a short pamphlet titled *Lots of Things*

to Make and Do. This is a list of parties, games, puzzles and riddles. The listings include the name of the book, author, publisher, price, and, in most instances, the recommended age group. For further information write the Madison Public Schools.



This year marks the twenty-fifth anniversary of the publication of "Outstanding Educational Books," a selected list of the best books in education, prepared annually by the Education Department of the Enoch Pratt Free Library of Baltimore, Maryland, and published in the *NEA Journal* for May.

When the list first appeared, in 1925, 60 titles were chosen as outstanding from a total of 200 publications. This past year, only 37 books were selected from a total of 570 publications. Books are chosen for inclusion in the list from the votes of about 250 leading American educators.

Reprints of "Outstanding Educational Books of 1949" may be obtained for five cents a copy by writing the Publications Department of the Enoch Pratt Free Library, Baltimore 1, Maryland.



Here are the Junior Literary Guild selections for the month of October, 1950:

For boys and girls 6, 7 and 8 years of age: *The Taming of Giants*, by Patricia Gordon. The Viking Press, Inc., \$2.

For boys and girls 9, 10 and 11 years of age: *The Bounces of Cynthiann*, by Evelyn Sibley Lampman. Doubleday and Co., \$2.50.

For older girls, 12 to 16 years of age: *Tomas and the Red Headed Angel*, by Marion Garthwaite. Julian Messner, Inc., \$2.50.

For older boys, 12 to 16 years of age: *Boys' Life Adventure Stories*, edited by Irving Crump. Thomas Nelson and Sons, \$2.



The United Nations announces the availability of a new poster illustrating the flags of the 59 member nations in full color. The poster, 8½" x 11", also contains a reproduction of the flag of the United Nations adopted by the General Assembly in 1947.

The flag poster, designed to meet the many requests from teachers, students, and other groups for a flag poster of convenient size for classroom or individual study, costs ten cents. Request should be sent to Sales and Circulation Section, United Nations, Lake Success, New York.



"For twenty-seven years the National Geographic Society has made available a weekly eight-page bulletin of information about the world. The Editor has found these always an attraction on the bulletin board and the inspiration of many a pupil paper. For the teacher who combines social studies with the teaching of English, the information is most helpful. Available at mailing cost (twenty-five cents a year), the *Geographic School Bulletin* is a bargain. Teachers not already acquainted with this and other services of the National Geographic Society can secure further information from Leonard C. Roy, Chief of School Service, National Geographic Society, National Geographic Society, Washington 6."

—*The English Leaflet*



The Book Evaluation Committee of the Children's Library Association has published a

list of distinguished children's books of 1949, in the April 1950 issue of the *American Library Association Bulletin*. Members of the Committee are: Isabella Jinnette, Chairman, Elizabeth Johnson, Helen Kinsey, Elizabeth McCombs and Mrs. Alice Brooks McGuire. The list without the Committee's annotations is as follows: *The Bells of Bleecker Street*, by Valenti Angelo. Illustrated by the author. Viking; *Tree of Freedom*, by Rebecca Caudill. Illustrated by Dorothy Bayley Morse. Viking; *The Blue Cat of Castle Town*, by Catherine C. Coblenz. Illustrated by Janice Holland. Longmans; *The Wild Birthday Cake*, by Lavinia R. Davis. Illustrated by Hildegard Woodward. Doubleday; *George Washington*, by Genevieve Foster. Illustrated by the author. Scribner; *Vision the Mink*, by John and Jean George. Illustrated by Jean George. Dutton; *Little Boy Brown*, by Isobel Harris. Illustrated by André Francois. Lippincott; *America's Ethan Allen*, by Stewart Holbrook. Illustrated by Lynd Ward. Houghton; *Kildee House*, by Rutherford Montgomery. Illustrated by Barbara Cooney. Doubleday; *Song of the Swallows*, by Leo Politi. Illustrated by the author. Scribner; *The Treasure of Li-Po*, by Alice Ritchie. Illustrated by T. Ritchie. Harcourt; *Moses*, by Katherine B. Shippen. Harper; *Great-Grandfather in the Honey Tree*, by Sam and Zoa Swayne. Illustrated by the authors. Viking; *The White Ring*, by Enys Tregarthen, ed. by Elizabeth Yates. Illustrated by Nora S. Unwin, Harcourt.



WRITING IS FUN FOR SEVENTH GRADERS

(Continued from Page 388)

cations writing for fun and I am already looking forward eagerly to a new group of young writers in September, I must

have finally found what I have been looking for so long, a painless, happy way to teach boys and girls to write.

Look and Listen

Edited by RAOUL R. HAAS¹

"Education still lags in achieving a full utilization of all the tools at its command. In addition to budget limitations, the busy educator frequently does not have the time to seek out new devices. This column is presented in the hope that it may prove useful to you in providing current news in the field of audio-visual aids. Your suggestions on information and material you would like to see carried on these pages would be greatly welcomed. If you have devised successful methods in utilizing these educational tools, won't you share them with others? Write and tell us about them."

Thus Lillian Novotny on the first appearance of LOOK AND LISTEN in *Elementary English* for January 1947. It is the aim of the present editor to work toward the achievement of the objectives as originally formulated by Miss Novotny. Too, we cordially invite our readers to write of their experiences in utilizing audio-visual materials of instruction that we may, through the pages of "Look and Listen," share them together.



It is none too early to begin planning to attend the 14th Annual Meeting of the School Broadcast Conference to be held at the Sherman Hotel in Chicago, December 12 - 14, 1950. This meeting, entirely given over to the consideration of the use of radio, television, records, and other electronic aids in the classroom, will feature nationally known speakers, outstanding demonstrations of techniques, exhibits of new classroom equipment and of student work, radio and TV broadcasts, and special interest work-study groups.

The School Broadcast Conference each year brings leaders in the field from other centers of radio in education activity. The three day

meeting is an opportunity to discuss problems with other teachers and administrators, to see a great many different kinds of classroom-use techniques—many of which may be adapted to your situation—and to see the latest developments in electronic equipment for classroom use. Further announcements regarding the conference will be given as received.



More immediately, National Audio-Visual Education Week, sponsored by the Department of Secondary Teachers of the National Education Association, will be celebrated this month, October 22 - 28, 1950. William Lewin, President, discusses the reasons for proclaiming such a week in the May 1950 *Audio-Visual Guide*. He writes:

"Four years ago the Department of Secondary Teachers of the National Education Association initiated a movement to establish the last week in October as National Audio-Visual Education Week—to be continued until such time as the advantages of audio-visual aids to teaching shall have been democratized. Our basic assumption is that, theoretically, in a democracy, all children and all adults are entitled to equally good teachers. Since we cannot find, in a land of a million classrooms, a million teachers all equally good, the Department of Secondary Teachers has a point of view regarding the problem of democratizing educational opportunity.

"It is the view of the Department of Secondary Teachers that, although Uncle Sam cannot provide equally good teachers for all Americans, he can at least provide all teachers with equally good working-tools. We have

¹Mr. Haas is Head of the Carl Schurz Branch of the Chicago Teachers College.

found that a poor teacher, with good audio-visual aids, can become at least a fair teacher; that a fair teacher, with such aids, can become a good teacher; that a good teacher with such aids, can become an excellent one; and that an excellent one can become an inspiring one. Ours is a means-end formula.

"To achieve our goal, we need Federal, as well as State, aids. We need funds from Uncle Sam with which to democratize the available instrumentalities for combatting totalitarians, for building bulwarks against widespread inroads upon democracy, for preserving and improving our fine, American way of life. This is not to lose sight of the fact that, in the American system, education is a State function, and that the expenditure of Federal funds for education should be controlled by the several states.

"Voicing this recognition of the need for powerful new aids for teaching democracy, the Governors of many states, at the invitation of the Steering Committee of the Department of Secondary Teachers, have issued proclamations of Audio-Visual Week."²

Suggested activities to aid schools wishing to participate in National Audio-Visual Education Week may be had by writing to William Lewin, President, Department of Secondary Teachers, National Education Association, 172 Renner Avenue, Newark 8, N. J.



Budget limitations for audio-visual materials plague many schools. Some relief may be found in a new "package plan" offered by Young America Films, Inc. Announcement has just been made by this firm of a plan under which schools may buy \$180 worth of Young America filmstrips and receive a free dividend of a 300-watt Viewlex Model V-44S filmstrip projector. Announced as the "YAF School Filmstrip Library Plan" with a list price of

\$180, this new filmstrip-projector package is the 1950-51 version of similar package plans offered by Young America Films during the past three years in combination with Viewlex filmstrip projectors.

By ordering under the title of "YAF School Library Plan," a school receives its choice of \$180 worth of any YAF filmstrips plus a Model V-44S Viewlex projector and carrying case.

A second package plan, also announced by YAF, is designed especially for low-budget situations. Known as the "YAF Classroom Filmstrip Library Plan" listing at \$89.70, this unit gives the school its choice of \$50 worth of any YAF filmstrips plus a Model V-44S Viewlex projector and carrying case.

Both of these package plans are available through YAF dealers in all areas or directly from Young America Films, Inc., 18 East 41st Street, New York 17.

Have you seen "Visualizing the Arts," a checklist of motion pictures and film strips on art, architecture, dance, drama, and music appearing in the May-June 1950 issue of *See and Hear*? The purpose of this bibliography of many hundreds of films on the arts and music is to "unlock a treasure house of worldwide culture for our schools and communities. Here the film's great power is fully exemplified for all education." It is the intention of the editors to supplement the checklist by a full and authoritative issue during the current school year.

The list is conveniently subdivided into sections dealing, in part, with: *Background for Art, Art in Education, Art International, Arts and Crafts, Sculpture, Puppets and Marionettes, Art of the Film, Drama on Film, Dance Films, Music Appreciation and the Screen*, etc.

²William Lewin, "Why A National Audio-Visual Education Week?" *Audio-Visual Guide*, XVI (May, 1950), 5.

"Look and Listen" recommends this checklist highly.



Contemporary Britain, a recent publication of the British Information Services, 30 Rockefeller Plaza, New York 20, is a 48-page booklet which will serve as admirable supplementary material in social studies classes and in the language arts, too. Many of the brief chapters are followed by listings of free materials of an audio-visual nature. For example, Chapter 23, "Social Services," suggests the use of the films, *Your Very Good Health* and *Charley's March of Time*, both technicolor cartoons; and the filmstrips, *Community Centre* and *Health Centre*. British Information Service films and filmstrips are fully described in catalogs which are available free on request to the above address.



Radio and Television

The New York Philharmonic-Symphony Orchestra, keystone of Columbia's serious musical programs, will be presented by the Columbia Broadcasting System for its 21st consecutive season of Sunday afternoon concerts from Carnegie Hall, New York. The season will consist of 28 weeks, and the first broadcast will be on Sunday, October 15 (CBS, 3:00-4:30 p. m., EST).

As previously announced, Dimitri Mitropoulos will serve as conductor and musical director of the orchestra. Bruno Walter, George Szell, Victor de Sabata and Leonard Bernstein will be guest conductors. Franco Autori remains as associate conductor.

Mr. Mitropoulos will direct the first two months of the Philharmonic's 109th season, and will close the season with Alban Berg's celebrated expressionistic opera, *Wozzeck*, in concert form. Dr. Walter's special four-week Brahms cycle is scheduled January 20 through February 11. Mr. Szell, on leave of absence from his own Cleveland Orchestra, will be

with the Philharmonic in December and January. Victor de Sabata will conduct the orchestra in March 1951, and Leonard Bernstein will conduct for a fortnight in the spring.

James Fasset, chief of the CBS Music Division, will continue as commentator and host of the weekly "Green Room at Carnegie Hall" intermission feature.



An informal survey recently conducted by Dr. Franklin Dunham, Chief of Radio in the Office of Education, lists 45 colleges and universities, 21 school systems, and five medical schools as actually engaged in the preparation of television programs for the air. Reported in the May-June 1950 issue of the *Service Bulletin* of the Federal Radio Education Committee, this list of 71 institutions or school systems was made up from a total of more than 250 that are definitely interested in TV or are now preparing to produce programs over local TV stations this fall.

"Among the universities in the East, Yale has taken the lead in writing and producing TV shows at New Haven. Professor Ed Cole of the famous '47 Workshop' Drama Department, with a background of experience obtained at GE, Schenectady, is teaching television techniques to drama students of the University and has already developed one excellent series of experimental programs.

"Calling attention to the participation of other New England colleges, Dr. Dunham said, 'We must not forget the presentation of *Romeo and Juliet* over NBC in the spring of 1949, when Amherst College did a television 'first' here in Washington on the stage of the Folger Library. Shakespeare proved to be a television natural as much as is opera and oratorio. College organizations have the talent and the resources of library, laboratory, and staffs to do other literary 'first', as well as science shows, and well-planned background news programs.

Commercial TV program managers recognize this and are anxious to encourage their cooperation.

"The city school systems of New York, Buffalo, Cleveland, Detroit, and Chicago all are deep in the heart of television to-day, as is Cincinnati, where the Crosley Company has equipped 14 schools for special test programming."³



Whether the readers of LOOK AND LISTEN will agree with him or not, Leon Levine, CBS Director of Discussion Broadcasts, in a recent address before the annual meeting of the Institute for Education by Radio at Columbus, Ohio, declared that television is potentially the greatest mass education tool yet devised. "In the long line of mechanical marvels which have helped to free the mind of man," he said, "television stands in importance with the invention of the printed word."

"It is bound to affect profoundly the other mediums of communication of ideas, the theatre, the motion picture, the radio and so forth. How, we can only conjecture at this time. The sooner important decisions affecting its future are made, the sooner will it be able to approach maturity.

"Telecasting is a most complicated art—one that brings sight, sound, movement and the stage right into your own home. It rightly holds a tremendous fascination for young and old. It places an important responsibility on government, the broadcaster, the parent and the educator.

"For some ten years I was producer-director of the 'CBS American School of the Air.' And if our network experience is a guide, television will not very successfully meet the needs of the classrooms on a nationwide basis and during

classroom hours. This, of course, is not so at the local level. . . .

"In other words, television is not going to supplant the teacher, nor will it replace the textbook. At the classroom level it will take its place with records, films, radio, modern publications and books, in providing additional worthwhile experiences, to broaden the mental horizons of the pupils. Modern education, in this complicated, rapidly changing world, has no greater task than to extend the walls of the classrooms to embrace the outside world. And television is here and available to be used for that purpose.

"The essential thing in this area is that leadership will come, indeed it must come, from educators studying the new medium and making use of it as a new God-given educational tool."

Instructional Films

The difficult but engaging task of making polished actors of almost microscopic insects has been accomplished in the production, *Insect Zoo*, a new full-color educational motion picture just released by Encyclopaedia Britannica Films.

Cameramen found, however, that the praying mantis, one of seven kinds of insects whose characteristics are studied by the film, was a natural born actor always ready to demonstrate its dramatic invention. A colony of ants, on the other hand, was too busy to be disturbed by the production of an educational film. Throughout their scene, the ants kept right on with their tasks of building and feeding.

Insect Zoo gives microscopic and natural views of seven common insects which school children are likely to encounter during their daily life. The seven are a katydid, a cricket, a butterfly, a milkweedbug, a ladybird beetle, ants and a praying mantis.

The insects are introduced to the audience by a boy and a girl who have made cages for

³*Service Bulletin* of the Federal Radio Education Committee, XII (May-June, 1950), 5.

the various insects to form an unusual zoo. A narrator explains the anatomical features which characterize insects in general and the specific differences in the seven types illustrated.

Intended for use in primary grade classes in science, and language arts, *Insect Zoo* may be purchased for \$90 a print or rented at \$4 per day for the first three days and \$1 per day thereafter. Rentals may be made from any of the six EB Films offices, located in New York, Boston, Chicago, Atlanta, Dallas and Pasadena.



Also intended for the primary or elementary grades are two new films by Coronet which may be used in the language arts and science areas. *Spotty: Story of a Fawn*, one reel, sound, may be had in color or black-and-white. Primary grade teachers will welcome this story picture as a beautiful and stimulating experience for all young students. Filmed against the authentic background of the North Woods, the adventures of spotty, a wild fawn, are believable and fascinating. Participation devices are aurally and visually built into the picture and the narration has been keyed to primary grade word lists. John J. DeBoer, Professor of Education at the University of Illinois, served as educational consultant.

The second film, also one reel, sound, and in color or black-and-white, is *Life in a Pond*, produced under the collaboration of N. Eldred Bingham, Associate Professor of the Teaching of Science at Northwestern University. Pond life is presented "in action" and shows students microscopic animals, food-chains, and a wealth of plant and animal life that provide examples of important principles of natural science. The film blends natural setting scenes and controlled set-ups with a variety of underwater and microscopic scenes. It is graded for classes 4-8 and junior and senior high school.



Filmstrips

Of particular interest to teachers of Eng-

lish and librarians are a series of new filmstrips released recently by Young America Films. Known as "The Library Series," this group has been designed especially for upper grades, high schools, and college freshman orientation courses for the purpose of promoting better study habits and learning through wiser use of the library and its facilities. Adviser for the series was Hardy R. Finch, Head of the English Department, Greenwich, Connecticut, High School. The series, in black and white, are composed of the following titles: (1) *The Book*, (2) *The Dewey Decimal System*, (3) *The Card Catalog*, (4) and (5) *The Dictionary*, Parts 1 and 2, and (6) *The Encyclopedia*. The price of these filmstrips is \$16.50 for the set of six.



Intended for pre-school and primary age groups, the Audio-Visual Division of Popular Science Publishing Company, 353 Fourth Avenue, New York 10, has prepared thirteen Teach-O-Filmstrips based on Maj Lindman's delightful Swedish stories. *Flicka, Ricka, and Dicka*, six filmstrips, \$19.50, are pictorial condensations of the stories of three Swedish sisters; while *Snipp, Snapp, Snurr*, seven filmstrips, \$22.50 recount the adventures of three Swedish brothers. By presenting the experiences of children who are loving, happy, and eager to be helpful, courtesy, kindness, cooperation, and friendliness are developed. The series, in color, help to build social understanding and are based on the desire of pupils to function successfully and cooperatively within the family and social and community groups. They also bring forth the concept that children in foreign lands share similar adventures, pleasures, and desires as children in the United States.

Teaching Guides accompany each set and are designed to enable teachers to plan complete units of work around each strip. Every frame in each filmstrip is reproduced with suggested points for the teacher and questions

for guiding student response. In addition, each Guide contains a discussion of ways of using the filmstrips to maximum advantage, a presentation of the underlying concepts, as well as suggested activities, quizzes, projects, and vocabulary lists.



The Little Elephant Stories, four natural-color Teach-O-Filmstrips, are also intended for the primary grades. In reading and creative work, these filmstrip stories are intended to enhance the pupils' enjoyment and to suggest such varied experiences as drawing, storytelling, picture collecting, discussions, etc. They may be used, too, in nature study, health, and the social studies classes. The publishers suggest their use in a program where character development is listed as one of the objectives in social development.

The titles are: (1) *Little Elephant Catches Cold*, (2) *Elephant Visits the Farm*, (3) *Little Elephant's Picnic*, and (4) *Little Elephant's Christmas*. At \$21.50, the set of four strips, accompanied by a fully-illustrated Teaching Guide, may be obtained from the Audio-Visual Division of the Popular Science Publishing Company.

Recordings

For the millions of youngsters who are confronted every year with the awesome experience of the first strange day at school—and for their parents, too—Columbia Records has taken a pioneer step in creative children's recordings with the release of a new disc titled *The First Day at School* (MJV066; 1-10).

This recording, aimed at helping the youngster over one of his most difficult hurdles,

offers an entertaining as well as instructive musical picture of what classroom, teacher, and lessons are like. With this record, parents can help to prepare the child for school by familiarizing him with the classroom routine in advance, thus facilitating his adjustment.

Singing star, Dinah Shore, mother of a pre-school daughter herself, narrates and sings eleven short, catchy songs describing "Teacher" and "the Classroom," as well as the activities that are undertaken during a day at school—the games in the schoolyard, playing "store" to learn about numbers, learning to write, using the blackboard, reading picture books.

Music for the album was composed by Gerald Marks, who also wrote the famous *Songs of Safety*, and the lyrics and text were done by Milton Pascal, a former teacher.



In a recent issue of *School Life*, Gertrude Broderick, Radio Education Specialist, Office of Education, lists a series of thirteen 15-minute recorder programs for school use, *Adventures in Folk Song*. These are intended primarily for supplementary use in the teaching of American history and begin with the coming of the first white settlers to America, touch on the Revolutionary period in Virginia and Massachusetts, and follow the spanning of the continent by one of the many Clark families—with whose fortunes each of the programs is concerned. There are 95 folk songs in the series, all skillfully woven into the scripts. For information, write to Gloria Chandler Recordings, Inc., 422½ West Forty-sixth St., New York City.

Review and Criticism

[The brief reviews in this issue are by Victoria L. Johnson, Celia B. Stendler, Fred P. Barnes, Charlemae Rollins, Dorothy Hinman, and William A. Jenkins. Unsigned annotations are by the editor.]

For the Teacher

Education for Life Adjustment: Its Meaning and Implementation. Edited by Harl R. Douglass. Ronald Press, \$4.50.

Specialists in the various educational fields have contributed chapters on the adaptation of school work to the life needs of students. The chapter on English, by Dr. George R. Carlson, is especially good.

Claremont College Reading Conference. Fifteenth Yearbook, 1950. Claremont College Curriculum Laboratory.

The theme of this year's conference was "Developing Personal and Group Relationships through Reading." Among the contributors were Professor Peter L. Spencer, Professor William H. Burton, Professor U. W. Leavell, and numerous other teachers from Claremont and many other parts of the country. Most of the papers dealt with the practical problems of reading instruction. Following Dr. Burton's description of the characteristics of a good reading program, speakers dealt with such topics as "The Role of Meaning in Reading," "Some Problems Inherent in Group and Individual Therapy in Reading," "Understanding the Vision Problems of Children," and "Measuring the Outcomes of the Educational Program in Terms of Character Traits."

With Focus on Human Relations. By Hilda Taba and Deborah Elkins. Washington: American Council on Education, \$2.50.

This is the sixth in a series of publications of the Committee on Intergroup Education in

Cooperating Schools, which is financed by the National Conference of Christians and Jews. Earlier publications in the series are *Reading Ladders* and *Elementary Curriculum in Intergroup Relations*. This volume relates a fascinating story of the experiences of a teacher and her eighth grade class, in which literature, social studies, and guidance were combined for the purpose of assisting children in meeting their personal and interpersonal problems. Methods of evaluation and teaching procedures are described in detail, in a highly readable style. Upper elementary and junior high school teachers will find this book both intensely interesting and useful.

A Dictionary of Word Makers. By Cecil Hunt. Philosophical Library, \$3.75.

This collection of "pen pictures of the people behind our language" presents brief historical and biographical sketches of persons whose names have become a part of our language. "Nimrod," "Galahad," "Boswell," "Guillotín," and "Jezebel" are illustrations of the proper names which have attained the status of common nouns in English. Boys and girls who are fascinated by the history of words will find this reference work interesting reading. The list is, of course, not a comprehensive one.

For Early Adolescents

Confusion By Cupid. By Janet Lambert. E. P. Dutton, \$2.25.

This wholesome love story is close enough to teenage experience and interests to have an initial appeal. It offers an excellent study of family life and should appeal to step-children who wish to compare their situation with that of others. The reader not only has an opportunity to see two types of step-parents, but he also gets a picture of wholesome democratic living in a large family.

V. L. J.

Will Rogers, Immortal Cowboy. By Shannon Garth. Illustrated by Charles Gabriel and Julian Messner, \$2.75.

A good Will Rogers biography cannot fail to appeal to almost any American youth; Rogers' life embodies those experiences which most American boys would like to imagine as their own.

The book, written and illustrated by two Westerners, gives the reader an impression of authenticity in regional interpretation. This thoroughly readable account of the adventures, joys and sorrows of the beloved American hero and humorist is suitable for a wide range of reading levels from the upper elementary grades through high school.

V. L. J.

The Silver Fleece. By Florence Crannell Means and Carl Means. Illustrated by Edwin Schmidt. John Winston, \$2.50.

This warm human story of the Spanish in New Mexico is another in the Land of the Free Series. With others in the series, this novel helps the young reader to visualize the rich, varied cultural background of the many sections of the United States.

The story places the Rivera family in the defensive position of a peaceful pioneer family trying to survive the dangers which threaten their settlement in the land explored by their ancestors. The action is centered around the teen-age Rivera twins, who with their mother, their uncle, and faithful servants try to rebuild the family fortunes by continuing the breed of fine sheep of churro stock so painstakingly developed by Old Juan, a shepherd from Spain.

V. L. J.

Always There Is God. By Robert Trent. Illustrated by Elinore Blaisdell. Abingdon-Cokesbury Press, \$2.00.

This unusually effective and beautifully illustrated account of the continuing expression of God in the world is designed to appeal to readers of all ages. The impressive poetic prose

of scriptural text with appropriate pictures and a simplified translation for the younger readers appear in duple arrangement throughout the book. This uncrowded, simple arrangement seems to add to the grandeur and reverence of the Bible truths which are chosen for their clear message of faith and the feeling of security which they inspire.

V. L. J.

Forbidden Island. By Edward Buell Hungerford.

Illustrated by Robert Frankenberg. Wilcox and Follett, \$2.50.

Forbidden Island is another in Hungerford's new series of colorful and exciting junior novels, based on memorable episodes in naval history. The cherub-faced Barry Sturgess joins Commodore Peary's expedition to the secret and forbidden islands of Japan in the hope of finding Barry's twin brother who was shipwrecked on a whaler.

Barry Sturgess is, however, not quite the angel he seems. His unmalicious pranks and inept seamanship make him the despair and responsibility of every member of the crew.

The life of the young seaman is here interwoven with Perry's expedition to open Japan to western trade. Current interest in Japan brings the novel close enough to the knowledge and experience of the average American youth to make the story more meaningful to him.

V. L. J.

Tophill Road. By Helen Garrett. Illustrated by Corydon Bell, Viking, \$2.50.

It is hard for city children to understand that there are thrills, adventure, and excitement in living in the country. When Peck and Sally's father got a chance to spend a year in a friend's old farmhouse in order to write a book, the children hated to leave the city. After a year in the deep woods they learned to love the animals and appreciate the beauty of the out-of-doors. Each season offered rich surprises to reward the whole family. Father finished his book and the rest of the family found many

absorbing interests as well as interesting friends. Excellent story for the nature lover as well as for the children who like a good family story with a slight mystery. C. R.

The Story of Joseph. By Josephine Sanger Lau. Illustrated by Edward & Stephani Godwin. Abingdon Cokesbury, \$2.00.

Dramatic and moving account of the life of Joseph, one of the most beloved of all the Old Testament heroes. Although it follows closely the Bible account, it is made more life-like and dramatic by the author's added imaginative details.

Joseph emerges as a real boy, boastful and arrogant, envied by his brothers; but his many hardships teach him humility and faith. The story is just as thrilling and readable and holds as much interest for boys and girls as that of any present-day hero. C. R.

Gandhi, Fighter without a Sword. By Jeanette Eaton. Illustrated by Ralph Ray. William Morrow, \$3.00.

This vivid and direct account of Gandhi's fight for human rights makes a direct appeal to the adolescent's love for democracy and to his usual sensitivity to the plight of the underdog.

Miss Eaton begins with an incident in the life of the fifteen-year-old Mohandas and moves swiftly through a series of almost superhuman accomplishments to the time of his tragic death.

The author avoids too great emphasis on the pious aspects of Gandhi's life, allowing the reader to see the saint in unmistakably human form. His victories were not won by prayer and fasting alone or merely by passive disobedience; his was an aggressive fight made more effective by a combination of religious fervor and clever insight into the political and social life of his time.

The book provides interesting and readable social science material. V. L. J.

For the Middle Grades

One Bright Day. By Pearl S. Buck. John Day, \$2.00.

An American mother and her two small daughters, enroute to America from Shanghai, have to spend a day in a Japanese port city. One little girl is ill and the other one is over-active and troublesome. While they are resting in a small park near the ship, an old Japanese gentleman senses the plight of the mother and invites them to be his guests for the day. In a delightful pony cart he takes them all around the city, to visit the tame deer, a Punch and Judy Show, and finally a beautiful Japanese beach. When the boat leaves they realize that they have been so absorbed and happy they did not find out anything about their host except that he is a charming old gentleman who insisted that *they* filled *his* day with pleasure. A thoughtful story based on the author's own experience. It is beautifully written and will no doubt appeal to the same readers as those who enjoyed *The Big Wave* by this author. C. R.

The New Boy. By Mary Urmston. Illustrated by Brinton Turkle. Doubleday, \$2.25.

When Jack Corwin's father was transferred from California to Connecticut, Jack's troubles began. Because he wore his gray flannels to school the first day, he was marked as "stuck up" and involved immediately in a feud which left him with only the janitor, Tim, and the school mascot, Duchess, a red setter, as friends. A Hallowe'en escapade and the disappearance of dozens of cakes for the P. T. A. tea entangled both Jack and Duchess in difficulties which threatened Duchess with banishment from town. Jack's co-operation with other fifth-grade boys to save the dog won for Jack friends and, at last, the sense of belonging.

This story is consoling and encouraging for the intermediate boy or girl who is new in a school and should be helpful to all children in accepting newcomers. D. H.

Wild Trek. By Jim Kjelgaard. Holiday House, \$2.50.

Adventure, vivid description of life in the Canadian wilderness, keenness of observation, man's ingenuity, the man-dog relationship—all combine to make this book one which will appeal to readers with somewhat varied interests. Factual material is skillfully interwoven in a rescue story. The securing and storing of food in the sparsely settled northern regions, the "woods wisdom" so essential to survival, and the naturalist's interpretation of his findings are combined with a story of the mutual love and respect between Chiri, the half wild hero of Snow Dog, and his master, Link Stevens, as they rescue Antray, who had gone in search of a rare albino moose in the Caribou Mountains.

The student in the upper middle grades may read the book for the ever appealing dog story; more mature readers will find Kjelgaard's understanding of the primitive life of the North most informative. V. L. J.

For Younger Children

The Golden Library Books. *Bongo, Circus, Story Book, Surprise Package, Bible, Favorite Fairy Tales.* Simon and Schuster. Big and Giant Golden Books.

Children's books continue to roll in great numbers from the press of the prolific Mr. Simon Schuster, and while these gentlemen have made a tremendous contribution to children's literature through their publication of inexpensive books in fairly decent format, one wonders whether the time has not come for some stock-taking.

Bongo and *The Circus* are in the Big Golden Series and make one wish the marriage between Simon and Schuster and Walt Disney could be dissolved. The stories are inconsequential ones, poorly presented and cheaply illustrated and have little to offer the young reader.

Favorite Fairy Tales, also a Big Golden Book, does much better than *Bongo* and *The Circus* in that its illustrations are very attrac-

tively done. The stories include favorites like "Little Red Riding Hood," "The Three Bears," and the like. Each story is a short one page in length. While the young reader may have a feeling of accomplishment from being able to read his favorites without tiring, those children who are being read to will probably prefer a longer version of these stories.

Story Book includes favorite stories from Robinson Crusoe, Rip Van Winkle, Robin Hood, Dr. Dolittle and others, selected and illustrated by Tenggren. The stories are obviously carefully chosen and well-illustrated. The book deserves a place in libraries for the 8-12 year old group.

The Golden Bible provides an excellent source of stories from the Bible, from the creation of the world to the story of Esther. The book, like Tenggren's is for older children, in the 8-12 age range.

The stories in *Surprise Package*, unlike Tenggren's *Story Book*, have been adapted, rather than reproduced in the original form. Fortunately, the changes seem to be slight enough so that the flavor of the originals is not lost. Excerpts from *Alice's Adventures in Wonderland*, *Wind in the Willows*, *Peter Pan and the Pirates*, *The Emperor's New Clothes* are among the stories included. C. B. S.

The First Book of Cowboys. Benjamin Brewster. Illustrated by William Moyers. Franklin Watts, \$1.50.

The Cowboy Book. Shirley Mathews. Capitol Publishing Co., \$1.00.

For the young child of today, tales of cowboys and Indians seem to fill the need for adventure and excitement which stories of pirates and dragons may have filled in an earlier day. These two books will help provide authentic details about cowboy life for the 4-8 year old. In *The First Book of Cowboys* the young adventurer meets Shorty and lives with him through springground-up and winter activities,

participating in all phases of ranch life. *The Cowboy Book* deals with factual material about cowboy life, giving background information on why cowboys dress and live as they do. Both of these books are to be recommended for their style of presentation and helpful illustrations.

C. B. S.

Tiny Movie Stories. Simon and Schuster.

Tiny Movie Stories contains 12 miniature books on adventures of Donald Duck, Bre'r Rabbit and the like, attractively boxed in a neat little package. While children may enjoy playing with the collection, the stories are so briefly presented that the young child tends to feel cheated at the end. Actually, the collection is more of a toy than story material. C. B. S.

A Horse to Ride. Written and Illustrated by Grace Paull. Doubleday and Company, Inc. \$1.25.

After the usual swashbuckling, gun-toting cowboy fare dished out to children through movies and comics, this quiet little story is refreshing and appealing. Terry and his Aunt Mary both like to read cowboy stories. And they both wish they had a horse they could ride. This wish leads them to Turk, a golden palomino who loves little boys almost as much as Terry loves horses. The story follows Terry and Aunt Mary as they learn to ride and care for their "awful nice horse."

This country picture book contains a rather large amount of narrative. While the illustrations are pleasant and carry the story and the type is large and clear it probably will take a fourth, fifth or sixth grader to read it by himself.

F. P. B.

The First Book of Dogs. By Gladys Taber. Pictures by Bob Kuhn. Franklin Watts, Inc. \$1.50.

This is another in this publisher's "First-Book-of" series. Other volumes have been devoted to trains, boats, aircraft, automobiles and bugs. The series are "first" books in the sense

that they intend to give a beginning knowledge of the subject. They are sensitively and deftly written. They are intelligently and tastefully illustrated. Mechanically they are excellent; large, clear type on dull paper and durable binding. The *First Book of Dogs* admirably meets the high standards set by the five previous books.

Dogs are cherished and enjoyed by almost everyone, to the tune of more than 24 million dollars a year spent to buy pedigreed dogs alone, according to *The Kiplinger Magazine*. The child reader will find almost every dog he ever heard of in this book—the comfortable St. Bernard, the microscopic Chihuahua and the just plain mutt. These dogs are introduced through factual, short narratives and appealing, colorful pictures.

Best of all, the last section tells how to care for and train the family dog. Middle-grades Johnny—and his family—will value a book that not only "dispenses" knowledge but helps that learning to intelligent use.

F. P. B.

Fun With Paper Dolls. Written and designed by Tina Lee. Pictures and charts by Manning Lee. Doubleday and Company, Inc., \$2.25.

Here is a "how-to-do-it" book dealing with every conceivable way to make, display and play with paper dolls. The book is divided into twenty-eight sections which explain how to make everything from infant to adult dolls, jointed, standing and chain dolls, showcases, theatre stages for doll actors and paper doll houses. Finally, there is a most helpful index!

Illustrations and charts are clear and instructive. However, it is difficult to avoid the impression that more space should have been given to illustration and less to written description. Parts of the book become wordy through attempt to "sell" the fun with paper dolls. While the type is bold and clear it is set with too little white space for the juvenile reader. Younger children could get many ideas from

the illustrations but only older children could or would wade through the written description.

Of dubious value are the Christmas nativity figures which may be colored and cut from the book's end papers. This trick is not on a par with other more creative suggestions within the book.

F. P. B.

Kiki Dances. A ballet picture book by Charlotte Steiner. Doubleday and Company, Inc., \$1.25.

Pictured and written for pre-school children the same age as Kiki, this book will also be enjoyed by primary-grade children who can read the large-type brief story for themselves. The charming and graceful illustrations will eloquently carry the child reader through Kiki's mis-adventures and final triumph.

Kiki likes to pretend she's a grown-up. She dresses in her mother's clothes; tries to ride her big dog after she'd seen a rodeo; somehow can't get rabbits out of a hat like the magician at a magic show; and has trouble with tight-rope-walking after she'd seen a circus. But then she sees her first ballet. Her mother lets her go to ballet school and learn to dance. It's such fun she dances at school and at home while brushing her teeth or drinking water. One day she receives an invitation to a costume party. At the party Kiki, dressed as a ballet dancer, is the "best surprise of all"—and she dances!

F. P. B.

The Truck Book. By Margaret and Stuart Otto. William Sloan Associates, Inc., \$1.50.

Children, "and most big people too" will agree with advertising copy on the dust cover of this book that trucks are intriguing. No doubt the perennial interest of youngsters in autos and trucks creates a need and a market for informative books.

Hence, the many imperfections and careless mistakes in this book come as a distinct disappointment.

Several of the photographic illustrations are dark, indistinct, and too cluttered. In addition, numerous illustrations have been disadvantageously cropped to make more room for the already too confusing description.

This descriptive writing, full of superfluous material, unexplained technical terms and downright awkward construction, reaches crescendos of complete obscurity.

For an example of the above observation one might subtitle the book, *The Case of the Foggy Antecedents*. To wit:

"Tow Truck.... When the tow truck gets to the car the driver keeps his motor running and pulls a lever to connect it with the crane." Who keeps whose motor running? Well, this wandering pronoun isn't so bad but:

"Armored Truck.... Three armed guards in uniform always ride in this truck to take care of the money and valuables.... None of them is told ahead of time which truck he is going on or where he is going or what other guards will be with him. This is so none of them can tell anything that might help anyone plan a holdup, even if they try to force him against his will." Might the guards try to force someone to plan a holdup? They might if peculiar trucks like ice cream trucks are tolerated:

"Ice Cream Truck.... Some ice-cream trucks are made cold by pipes lining the walls and ceiling which have a very cold chemical pumped into them everyday before the truck leaves the ice-cream factory." Must be hollow walls and ceilings. But what are the pipes for?

What fortunate circumstance that trucks are not given to mechanical faults that plague people who write about trucks. ("them" was avoided so we might still be thinking about trucks and not "mechanical faults.") F. P. B.

The Golden Christmas Book. Compiled by Gertrude Crampton. Illustrated by Corinne Malvern. Simon and Schuster, \$2.50.

A delightful miscellany of Christmas legends and tales, poems, puzzles, songs, and things to do. Includes all the familiar carols, things to do with walnuts, decals, popcorn, and mirrors, how to make five-pointed stars, and stories such as "Pegasus and the Star," "Granny Glittens and Her Amazing Mittens," and, of course, "The Crachits' Christmas Dinner." Highly recommended. W. A. J.

The White Bunny and His Magic Nose. By Lily Duplaix. Illustrated by Masha. Simon and Schuster, \$2.00.

The story of the mean little bunny who turns the other animals pink and blue and then one day finds his magic working on himself. He, and all other rabbits, end up with pink ears. The younger group will find this whimsical tale to their liking. W. A. J.

Surprise for Sally and Other Stories. By Ethel Crowninshield. Illustrated by Corinne Malvern. Simon and Schuster.

Four short stories, three songs, and a poem that will delight younger children. While the stories smack of *Little Annie Rooney* and contain blatant moralistic overtones and overbenign adults, fewer youngsters today suffer from an overdose of these unrealities than from a lack of them. W. A. J.

The Jolly Barnyard. By Annie North Bedford. Illustrated by Tibor Gergely. Simon and Schuster.

On his birthday Farmer Brown gives his animals their favorite foods and they in turn tell what they will do to show their gratitude. A somewhat novel approach to "the cow says 'moo!'" W. A. J.

Two Little Miners. By Margaret Wise Brown and Edith Thacher Hurd. Illustrated by Richard Scarry. Simon and Schuster, \$.75.

A day in the life of two little miners who must scrub and scrub themselves in a tub when their work is done. Replete with picks, electric lamps, mining cars and buckets, dynamite,

and even a minor cave-in. Interesting, with helpful illustrations. W. A. J.

Bobby and His Airplane. By Helen Palmer. Illustrated by Tibor Gergely. Simon and Schuster, \$.75.

Bobby's wish to do everything a bird can do is fulfilled. He rides in a monoplane, a blimp, and helicopter, and goes with airborne forest rangers to fight a fire. When his adventures are over he dreams and puts a nickel in his bank each week to buy a plane which is to have a swimming pool, a fireplace for popping corn, and a zoo among other things. W. A. J.

Up in the Attic: A Story ABC. By Hilda K. Williams. Illustrated by Corinne Malvern. Simon and Schuster, \$.75.

A rather dull story which forces itself to include all letters of the alphabet. Not recommended. W. A. J.

Bugs Bunny. Adapted by Tom McKimson and Al Dempster. Pictures by Warner Brothers Cartoons, Inc. Simon and Schuster, \$.75.

Another chapter in the life of the children's favorite Disney character with his friends Porky and Petunia Pig, his enemy Elmer Fudd, and those everlasting carrots. Recommended. W. A. J.

Guess Who Lives Here. By Louise Woodcock. Illustrated by Eloise Wilkin. Simon and Schuster, \$.75.

A new approach to "What is it?" using everyday things about the house. Should interest and amuse the younger children. W. A. J.

Tommy's Wonderful Rides. By Helen Palmer. Illustrated by J. P. Miller. Simon and Schuster, \$.75.

The story of Tommy's breathless adventure to deliver the message to His Honor the Mayor for the messenger boy whose bike was wrecked. The rides on the bus, fire engine, motorcycle, handcar, Alpine basket, and finally, on the circus elephant especially will appeal to young boys. W. A. J.

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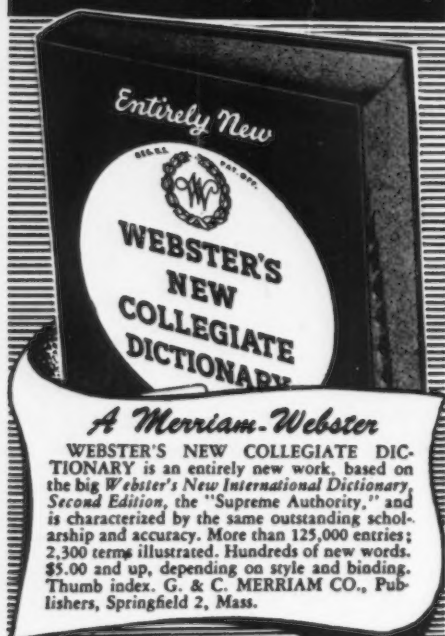
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